



PROOF FOR THE
BOOK OF ABRAHAM
AND ITS SED FESTIVAL ORIGINS



BY CONFLICT OF JUSTICE

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Egyptian Sed Festival Origins

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As I investigate skewed church history in academia and across the internet, I find the Book of Abraham to be one of the most compelling physical proofs for the gospel we have, though persistent propaganda convinces us otherwise. Nobody can look at all of the evidence and deny it is inspired scripture. The problem is our historical identity has slipped from our grasp, and history's impalpable nature has made it difficult to retake. The evidence is not out there for people to see, and we need to figure out how to present it.

Why do we avoid the history of the Book of Abraham? Are we embarrassed? Does the torrent of Anti-Mormon propaganda have us convinced it is a losing topic? Sure, one can ignore the history and still have a testimony it is true, for spiritual faith is founded on spiritual evidence. But this field of study is begging to be explored. Historical context brings greater meaning to scriptural messages and opens up new windows into our foundations. It humanizes and provides a setting. It solidifies testimonies and attracts non-members to investigate the gospel.

Let's face it, church scholarship is in a very sad state. Scholarship largely consists of skeptical college professors and Facebook characters shaming Latter-day Saints for believing in 'superstitious nonsense.' Yet, good scholarship is rising from ashes. Like a forest growing from charred embers, a budding new generation has stepped up, and their mindset is shifting away from weak defensiveness. We are collaborating to gain the offensive position in the battlefield, breaking new ground, unafraid to approach the formidable Book of Abraham issues with open minds. What we are finding will surprise the world—that is, if the information can get out, if we are not censored. We can bury that skeptics' central arguments against The Book of Abraham with a model that convincingly explains the origins of the Joseph Smith papyri.

If we retake the Book of Abraham historical narrative, I believe we can take back the rest of our history. We can now explain the recovered Book of Abraham documents and the Facsimiles using the Egyptian Sed Festival as the linchpin. We need to understand Abraham's involvement in the Sed Festival and how the Sed Festival influenced the Abraham documents. This will help us disprove the Anti-Mormon arguments and further the Latter-day Saint position that The Book of Abraham was an inspired ancient record of the life of Abraham. Coincidence after coincidence stacks up, and the truth of the record becomes hard to ignore. When it comes to physical proof for history, all you can hope to get is a list of reasonable coincidences, and then one must decide which model is more reasonable to explain them. With our model in place, the worst thing we have now to fear is censorship. Those who are able to access our message and are reasonable people will decide for themselves. It is time to destroy the old Anti-Mormon narratives once and for all.

Chapter 1

Has the Book of Abraham translation source been recovered?

Anti-Mormons consider the Book of Abraham “the smoking gun” that disproves a “testimony of Joseph Smith and his claims.”¹ They call it “pretty much undeniable proof that Joseph Smith made everything up.”² The leading Anti-Mormon narrative against The Book of Abraham is that the papyri Joseph Smith translated from have been rediscovered and they turn out to be “funerary texts that have nothing to do with Abraham or anything mentioned in LDS scripture.”³ Let’s begin our proof by debunking this narrative. Does the Book of Abraham text contradict the source from which Joseph Smith translated?

Eleven papyri fragments have been recovered from Joseph Smith’s collection, and they have turned out to be the Egyptian ‘Book of the Dead’ and ‘Book of Breathings.’ But witness accounts indicate these fragments are not what Joseph Smith said was the source for the Book of Mormon. The Anti-Mormon narrative incorrectly assumes the rediscovered papyri were the Abraham translation source. As I have worked to debunk this Anti-Mormon narrative, I have additionally found solid evidence that the Book of Abraham is inspired scripture.

Witness accounts prove that the recovered fragments were not the text source:

Two Long Scrolls & Multiple Fragments – The eleven recovered papyri fragments match witness descriptions of smaller fragments among the Egyptian collection which were not considered Abraham’s teachings. Joseph Smith’s scribes said the original papyri collection included two long scrolls and various other smaller fragments:

“The last of June four Egyptian mummies were brought here; there were two papyrus rolls, besides some other ancient Egyptian writings with them. As no one could translate these writings, they were presented to President Smith. He soon knew what they were and said they, the ‘rolls of papyrus,’ contained the sacred record kept of Joseph in Pharaoh’s Court in Egypt, and the teachings of Father Abraham.”⁴

How did Joseph Smith know that the fragments came from scrolls like the two intact long rolls? Well, in any case, Joseph Smith made it clear that only one of the two long scrolls

contained the Abraham text—the other long roll and the smaller fragments were the records of Joseph. Oliver Cowdery said each of the four mummies came with “a small quantity of papyrus” besides two long scrolls—the smaller fragments:

“On opening the coffins he discovered that in connection with two of the bodies, were something rolled up with the same kind of linen, saturated with the same bitumen, which when examined, proved to be two rolls of papyrus previously mentioned. Two or three other small pieces of papyrus with astronomical calculations, epitaphs, &c. were found with others of the mummies. ”

-Oliver Cowdery

Here is each recovered fragment matched up to its respective scroll:



There were at least four scrolls: one scroll for each of the four mummies. That means two of these scrolls had disintegrated into two or three small fragments each. Judging by these recovered fragments, we could guess those would be the Hor Book of Breathing scroll and the Neferirtnoub scroll. That makes the Tashertmin scroll and Amenhotep scrolls the long scrolls. (Multiple passages from the Amenhotep scroll were transcribed into a notebook, though no part of that scroll has been recovered.) One of these two long scrolls were therefore the teachings of Abraham, and one or both of them records from Joseph in Egypt.

Long Scroll Vs. Fragments In Glass Frames - In 1837, William S. West said Joseph Smith kept "a quantity of records, written on papyrus, in Egyptian hieroglyphics."⁵ Several witnesses told of "numerous fragments of Egyptian papyrus" in "several frames, covered with glass," which contained the "signature of the patriarch Abraham."⁶ These smaller fragments were placed in glass frames, while separately at least one of the long scrolls were kept rolled up:

"Then she turned to a long table, set her candle-stick down, and opened a long roll of manuscript, saying it was 'the writing of Abraham and Isaac, written in Hebrew and Sanscrit,' and she read several minutes from it as if it were English."⁷

The smaller fragments in glass supposedly contained Abraham's signature, but this long scroll which was not kept in glass contained Abraham's writings. This eyewitness (not friendly toward the church) said the Abraham text was allegedly translated "through the inspiration of her son Joseph" and "sounded very much like passages from the Old Testament." This witness then mentioned "hieroglyphics from another roll" contained a serpent with legs tempting a woman, which matches up with Fragment V from the Tashertmin scroll. The Tashertmin scroll is one of the long scrolls; the Amenhotep is the other long scroll. This account therefore points to the Amenhotep scroll as the record of Abraham.

"She produced a black looking roll (which she told us was papyrus) found upon the breast of the King, part of which the Prophet had unrolled and read; and she had pasted the deciphered sheets on the leaves of a book which she showed us. The roll was as dark as the bones of the Mummies, and bore very much the same appearance; but the opened sheets were exceedingly like thin parchment, and of quite a light color. There were birds, fishes, and fantastic looking people, interspersed amidst hieroglyphics."⁸

Egyptologist John Gee said the "deciphered sheets" pasted into a book must have been Joseph Smith's English translation of the Abraham text and not the papyrus source,⁹ as there is no recovered book of pasted sheets. Skeptics speculate that the sheets were later taken out of the book and placed in the glass frames, but the recovered fragments do not show any glue remnants and other witness accounts indicate the fragments were placed under glass before this account was given (1846). Also, think about what this witness was saying: how could she have unrolled the papyrus and displayed the scroll's dark exterior if it were cut up into pages of a book? In any case, this indicates the Abraham text source was not placed in glass frames. Note also that no fish are to be found in any of the recovered fragments.

Jerusha Walker Blanchard recalled as late as 1852-1856 that he saw "in the arms of" the mummy "lay the roll of papyrus from which our prophet translated the Book of Abraham."¹⁰

Joseph F. Smith recalled seeing Joseph Smith at work sitting on the floor with “Egyptian manuscripts spread out all around him.”¹¹ One of the scrolls “when unrolled extended through two rooms of the Mansion House.”¹²

Papyri Collection Divided Up - The recovered papyri fragments are only a small portion of the Egyptian papyri collection:

“In the summer of 1979, there was brought to light an old legal document transferring ownership of the Joseph Smith Egyptian effects, in which it was stated that the original materials were divided into four parts, one part being kept in a box, and the rest divided into three portions that went to three different parties. Now what the Church obtained in 1967 was one facsimile out of three, and the Book of the Dead fragments that would seem to represent about a third of the standard text; this was the portion that went to the son of Major Bidamon’s housekeeper, it being her share from the Major, who had the whole lot from his wife Emma, who had it from the Prophet—a fair estimate is that we have here but tattered remnants of some of the three (equal) parts not kept in the box.”¹³

Witnesses described the Abraham text source as containing vignette illustrations that do not show up in the eleven recovered fragments. Sarah Studevant Leavitt said the “writing that was said to be written in Abraham’s day” included “Jacob’s ladder” drawn on it.¹⁴ There is no such vignette in the recovered fragments. The fish described in the Friends’ Weekly Intelligencer does not show up either. This indicates the recovered fragments were the portion that did not include the Abraham text source.

“Only the mounted fragments ended up in the Metropolitan Museum of Art and thence were given back to the Church of Jesus Christ. When eyewitnesses described the vignettes as being of the mounted fragments, they can be matched with the fragments from the Metropolitan Museum of Art; but when the vignettes described are on the rolls, the descriptions do not match any of the fragments from the Met. Gustavus Seyffarth’s 1856 catalog of the Wood Museum indicates that some of the papyri were there. Those papyri went to Chicago and were burned in the Great Chicago Fire in 1871.”¹⁵

King Onitah – Joseph Smith identified the mummy with the long scroll containing the Book of Abraham text on its chest as “King Onitah.” There were three female mummies and one male mummy, and the long “black looking roll” was “found upon the breast of the King.”¹⁶ That matches Jerusha Blanchard’s claim that the Book of Abraham source came from the “arms of the Old King” mummy.¹⁷ One Quincy resident recalled that one of the mummies was “one of the Pharaohs or kings of Egypt, and there belonged to him some hieroglyphics or writings upon papyrus, which she said in some way proved the truth of Mormonism”—the Book of

Abraham text.¹⁸ LaFayette Knight said: "I went into his house and had a comfortable chat with him, and then examined the four mummies one of which his Mother told me was King Onitus, on whose breast was found the writing of Abraham."¹⁹

Joseph Smith's 'Notebook of Copied Characters' document associated the King Onitah mummy with the Amenhotep scroll. An English "translation" of characters copied from the Amenhotep scroll talks about "Katumin, Princess, daughter of Onitas King of Egypt."²⁰ If the Abraham text source were found with Onitah and the Amenhotep scroll were the Onitah scroll, that would make the Amenhotep scroll the Abraham text source.

Red & Black Ink – Multiple witnesses described these two long scrolls as having red and black ink. "The papyrus, covered with black or red ink, or paint, in excellent preservation."²¹ "Upon the subject of the Egyptian records, or rather the writings of Abraham and Joseph... This record is beautifully written in papyrus with black, and a small part, red ink or paint, in perfect preservation."²² "The writings are beautiful and plain; composed of red, and black ink."²³

The only recovered fragments with red ink come from the Tashertmin Book of the Dead, which supports the theory that the Tashertmin and missing Amenhotep scrolls were the two long scrolls. The words in red ink, known as ruberics, are "titles and headings" and "the beginning of spells" in The Book of the Dead.²⁴ The Amenhotep scroll would likely contain some ruberics as well, as the transcribed parts we have indicate it contained a Book of the Dead. But the Tashertmin fragments we have contain about twenty ruberics throughout the texts, and witnesses indicated only "a small part" of the Abraham record was in red ink.

Well Preserved – The recovered papyri fragments are not in "excellent preservation," as the multiple witnesses described the Abraham text source. The Tashertmin scroll is in the best shape, and even it has many parts missing and damaged throughout.

Hebrew Text – There is no Hebrew in any of the recovered fragments, yet multiple witnesses described the Abraham text source as containing Hebrew. Charlotte Haven described the scrolls as having "Hebrew and Sanscrit"⁶ (in 1843)—hieratic Egyptian does quite resemble Sanskrit. But Hebrew? Joseph Smith and his colleagues were formally studying Hebrew in 1835 and were certified by instructor Joshua Seixas in March 1836: "Mr. Joseph Smith Junr. has attended a full course of Hebrew lessons under my tutelage."²⁵ He would have certainly been able to tell the difference between Egyptian hieroglyphics, Sanskrit, and Hebrew.

"Saw the Rolls of Papyrus and the writings thereon, taken from off the bosom of the Male Mummy, having some of the writings of ancient Abraham and of Joseph that was sold into Egypt. The writings are chiefly in the Egyptian language, with the exception of a little Hebrew. I believe they give a description of some of the scenes

in Ancient Egypt, of their worship, their Idol gods, etc. The writings are beautiful and plain, composed of red, and black inks. "²⁶

Joseph Smith was aware that these scrolls were scenes of Egypt, were Egyptian worship texts, and talked about Egyptian gods. Skeptics insist Joseph Smith thought they were written by Abraham, but Appleby here made it clear Joseph Smith thought they were exactly what it turns out they really are.

Skeptic's Burden of Proof – Wikipedia incorrectly jumps to the skeptic's conclusion: "The scroll of Hor is a source that Smith used in his translation of the Book of Abraham."²⁷ They provide no rigorous investigation as I have presented here, nor do their Anti-Mormon sources. Anti-Mormons have set up an illogical expectation for defenders of the faith to prove that Joseph Smith *didn't mean* the recovered papyri fragments as the source for the Book of Abraham text. They want us to prove a negative—a classic logical fallacy. Actually, the burden of proof is on *them* to demonstrate Joseph Smith specifically meant those fragments to be the source.

The Hor Book of Breathings fragments are disqualified as the Abraham text source, because:

- They do not contain vignettes identified by witnesses on the Abraham source.
- They have no red ink.
- They are tiny scraps of fragment and contain a handful of characters, unlike witness descriptions of a "long scroll."
- They are battered and not beautifully preserved.
- They do not contain Hebrew-looking writing.
- They were never associated with King Onitah who held the Book of Abraham source on his bosom.
- They were found in a glass frame, not rolled up.

In order to believe the skeptics' narrative, one must completely ignore these detailed witness accounts from a variety of sources. Yet, Wikipedia and academia do ignore witness accounts and consider the Anti-Mormon narrative settled science.

It is a favorite past-time of Anti-Mormon "scholars" to climb inside Joseph Smith's head and know what he was thinking, but their narrative doesn't really make sense. Why would Joseph Smith bother to specify one of the scrolls *at all* if he were making it up? Why bother pretending to decipher Egyptian? A conman would say, "Oh, it came from one of those scrolls." Why would he point out any specific scroll? Why one of the tiniest fragments? One witness indicated Joseph Smith translated by a means similar to the Book of Mormon: "She said, that when Joseph was reading the papyrus, he closed his eyes, and held a hat over his face, and that the revelation came to him; and that where the papyrus was torn, he could read

the parts that were destroyed equally as well as those that were there."²⁷ If Joseph Smith pretended to translate a specific scroll using a Urim & Thummim, that brings us to the classic Book of Mormon dilemma that skeptics refuse to address: *How did he make this all up with his head in a hat?* How is it possible?

Was The Hor Fragment The Translation Source? - Anti-Mormons ignore the witness accounts and ignore all this evidence. The fatal flaw in their model is that they assume the three tiny fragments from the Hor Book of Breathing were Joseph Smith's intended translation source. Not only do Anti-Mormon "scholars" assume which papyrus he 'pretended' to translate from, but they also assume that the still-missing portion of the Hor scrolls does not contain the Book of Abraham. Why couldn't the Book of Abraham text have come from a fragment of the Hor scroll that has not been recovered?

"[The Hor] scroll is widely believed by scholars in and outside the Church of Jesus Christ of Latter-day Saints to be the scroll from which the Book of Abraham comes. This is based on the inclusion of Facsimile #1 (JSP I) and #3 from this scroll in the Book of Abraham, and titled by Joseph Smith as "from the Book of Abraham." Further evidence is that characters from this scroll were sequentially copied into the Book of Abraham translation manuscripts."²⁸

According to Wikipedia here, the Anti-Mormon narrative's two big arguments are:

1. Characters from the Hor scroll fragments were copied sequentially into Book of Abraham translation manuscripts
2. Facsimile 1 was taken from a Hor scroll fragment

As we investigate the first argument, we find that the Book of Breathing on the Hor scroll was actually the record of Joseph. The Book of Mormon, Pearl of Great Price, and Joseph Smith indicated there was a lot more to Joseph than the tiny narrative we find in Genesis. A lot of Joseph's writings and revelations have apparently been lost, yet Joseph Smith said the second long scroll and other fragments were Egyptian worship texts, Egyptian idols, scenes of ancient Egypt. They were the "records" of Joseph, not the *writings* by Joseph.

As for the second argument, we will explore the origins of the Joseph Smith papyri and what they have to do with Abraham. The Sed-Festival Theory is a scientific model that is open to plenty of scrutiny, and we will never know for sure. But evidence certainly stacks up, and makes surprising connections to biblical narratives—including the Genesis account of Joseph in Egypt.

Now, let's debunk those two Anti-Mormon big arguments...

Chapter 2

Skeptic Argument #1: Why were characters from the Hor scroll copied into Book of Abraham translation manuscripts?

The skeptics' first claim has to do with Book of Abraham text manuscripts, known as the 'Kirtland Egyptian Papers' (KEP), which contain hieroglyphs from the Hor fragment sequentially copied into a column on the left side and English text from the Book of Abraham in a column on the right side.¹ Some of the hieroglyphs copied onto these documents are found on recovered papyrus fragment XI from the Hor scroll. Skeptics ask:

Why were these hieroglyphs from the Hor scroll drawn next to Book of Abraham text unless these were original translation documents?

Again, skeptics set an illogical expectation for us to prove that these manuscripts *weren't* the original Book of Abraham text source—to prove a negative. Skeptics have failed to prove that they were. But even if these were the original translation documents, there are any number of reasons why hieroglyphs from an unrelated papyrus fragment would sequentially be drawn next to the Book of Abraham text. Skeptics just assume this was a side-by-side translation effort from those Egyptian characters into the English text, but when you inspect the actual documents you find that this is the last thing they could possibly be.

Why Draw The Egyptian Characters? – At first, it makes sense to look at the Kirtland Egyptian Papers as side-by-side translations, but you need to think the process through. Why are the Egyptian characters there? Why would they bother drawing the Egyptian source as Joseph Smith dictated a translation from the papyrus? A side-by-side translation does not make sense if Joseph Smith was dictating to scribes—which he obviously was, as these documents are in the scribes' handwriting. The scribes weren't doing the translating.

Skeptics argue that they drew all the Egyptian first in one column and then filled in with the English translation on the next column. But the English text must have been written first, for several reasons:

- We would expect a wide variation of line-width in the English column as they try to fill in the English translation between the pre-drawn Egyptian characters. Instead, the Egyptian characters line up with the beginnings of verses in the English column, and the English text is evenly spaced. This means either the Egyptian characters were drawn at the same time as the English translation or afterward.
- The Egyptian characters in many instances cross over the column line into the English text, which would not make sense if it were drawn before or at the same time as the English. They would simply move the column border over to allow more space for the Egyptian characters. Why would the Egyptian characters overlap the column border into the English text column unless the English were written out first?
- In several instances on each manuscript, the Egyptian characters actually line up a little bit below or above the beginning of the verses in the English column, or even a full line below it. Why would the Egyptian character be skeltered from the English if they were drawn at the same time?

The English must have been written before the hieroglyphs. Then, how could this possibly be a side-by-side translation from Egyptian to English?

Manuscripts Omit Most Of Abraham Text – These manuscripts contain only a small portion of the Book of Abraham text. If these are the original translation documents, where is the rest of Book of Abraham text? Why would the original translation document be missing most of the translation? Skeptics reply, *Maybe we are missing the other pages of these manuscripts?* No, because the text finishes in the top or middle of final pages we have, indicating that there was no more text.

Skeptics point out that each document contains a different amount of the Abraham text, and therefore they could be progressive iterations of translation: the next one picked up where the previous scribe left off. If we go from least amount of English translation to greatest amount, that would make the chronology: Parish manuscript (1:4-2:2), Williams manuscript (1:4-2:6), Phelps manuscript (1:1-2:18).

But the iterative translation theory does not make sense, for several reasons:

- Why redraw the Egyptian characters with each iteration? If they already had the translation, why not copy only the English translation from the previous manuscript?
- The Parish manuscript finishes with an Egyptian character but no English translation for it. Why?



- The English column on the last page of the Williams manuscript (shown to the right) increasingly indents to the right, as if to make room for the longer Egyptian characters to the left. These indentations do not match the actual length of the Egyptian characters next to them, however. This indicates that the English was copied from the Parish copy and indented some estimated distance before the Egyptian characters were drawn. The author probably knew from looking at the previous Parish copy that there were long Egyptian characters to be drawn down there—and then the Egyptian was drawn in afterward. This further indicates the Egyptian was drawn after the entire English was written. Otherwise, why wouldn't the columns be neatly aligned?
- The left column on this last page of the Williams manuscript then abruptly disappears completely, the Egyptian characters end, and suddenly the English text spreads the whole way across the page until we get to the end of the page. Why would a side-by-side translation do this? The scribe must have gotten to this point and thought, "There are no more Egyptian characters for this page," and decided to widen the paragraph to allow more room for the English text. How did he know there would be no more Egyptian characters for this page if this were the original translation document?
- The Parish manuscript includes verse 1:14 as part of the previous verse, separated by only a comma although it reads like an entirely different sentence. The Williams manuscript (written later) includes a line break at the end of verse 1:13 and starts 1:14 on a new line on the next page, with the first letter upper case. He apparently recognized it should be a new verse, and left no Egyptian column next to it, aware from the previous Parish copy that there is no new Egyptian character for this verse. But then in the Phelps copy it goes back to part of the previous verse with only a comma. Why would they do this if the manuscripts were iterative and had Egyptian drawn first?
- Both the Parish and the Williams manuscripts carrot in "first" into 1:25 of the English text, but the Phelps manuscript does not. Why would Williams copy this carrot and not simply include it into the text as Phelps did? This indicates the Parish and Williams manuscripts were created at the same time. But then, why don't they end at the same place, and why use two scribes at once writing the same thing?

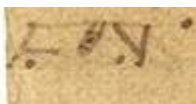
Paragraphs Of Translation From A Single Character? – The most obvious evidence against the side-by-side comparison theory is the fact that massive paragraphs of English line up to a single tiny Egyptian character. A conman would not expect people to believe he could translate nearly a page of English text from a single hieroglyph, and there is no evidence from anything Joseph Smith said that indicates he believed this. There are no witness accounts that mention this strange peculiarity, even though many witness accounts we have come from skeptics of the time. Rather, Joseph Smith's Egyptian Alphabet documents match each single hieroglyph with a single short definition, such as "virtuous" or "honor by birth." His earlier

"Pure Adamic Language" document likewise aligned single characters with single English words or short phrases rather than lengthy paragraphs. Those documents indicate Joseph Smith translated a word for a word as anyone translating would do, not a word for a huge paragraph.

Numbered Citations To Single Words - The Phelps manuscript begins with hieroglyphs which have numbered citations next to them. These numbered citations match to individual words within the English text on the right-hand column with the same numbered citations next to them, proving that the hieroglyphs were intended to reference single words. I have not seen a single skeptic or "scholar" talk about these numbered citations, but they are clear proof that the hieroglyphs matched up to singular English words or short phrases.

The first Egyptian character in the Phelps manuscript, with the citation 1, is defined in the Grammar & Alphabet document as "place of happiness, purity, holiness." Citation 1 in the English text column is located at this sentence: "In the Land of the Chaldeans, at the residence of my father." That's a match. The second Egyptian character, with the citation 2, is defined in the Grammar & Alphabet as "Ah brah-aam father of nations," and the citation in the English text is: "Abraham." A clear match.

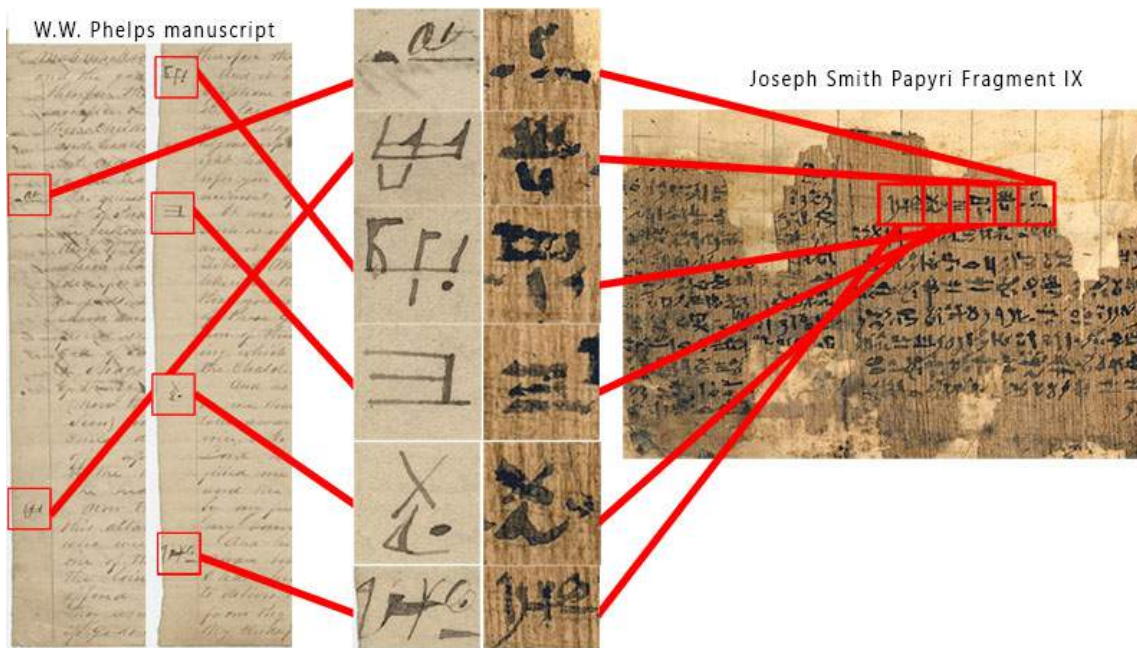
After verse three, the Phelps document abruptly changes handwriting and gets its content from the earlier Parish document. The hieroglyphs continue to match up to singular words or phrases within the English text to the right. For example, the third character is defined in the Grammar & Alphabet document as "lineage keeping records & embalming." Within the text to the right we find: "God of Elkkener," whom we know from Facsimile 1 was the god overseeing the Abraham sacrifice ritual. It is a match. That is a particularly interesting match, considering skeptics rake Joseph Smith over the coals for supposedly not recognizing Facsimile 1 to be a funeral ritual, yet here he clearly did.



The first part of this Egyptian character is Y-shaped (reading from right to left) and is defined in Grammar & Alphabet as: "The first Being," which corresponds to the Hebrew word *El*, meaning God. The next part looks like the Hebrew root word for Canaan, *kana*, reversed. The word is El-khana, exactly as Joseph Smith matched it.

The Egyptian characters were therefore drawn in after the English text and matched up to translations of single words or short phrases within the English text to the right. Where, then, did the rest of the English text come from if these were the original translation documents which derived the English text??

Egyptian Characters Not In Sequential Order – Anti-Mormons use visual diagrams of the manuscript's Egyptian characters matched up to the Hor scroll fragment IX to show that they were clearly taken sequentially from the Hor scroll fragment.



This means the scribes got these characters directly from this Hor Book of Breathings fragment, right?

The problem with this theory is only a small portion of the Egyptian characters are sequential like this. The documents skip characters and grab from totally different papyri.² The Parish and Williams manuscripts start with two random characters, then go sequentially with six characters from Fragment IX (shown above), then four random characters from some other source, then five more sequential characters from the next line down in Fragment IX (but not immediately after the previous six characters), and then two more random characters. All of these Anti-Mormon charts simply omit the Egyptian characters that are not sequential. So, Wikipedia's Anti-Mormon editors are really being deceptive claiming it is all "sequential." It isn't. (I also haven't seen any Anti-Mormon or scholar explain how Joseph Smith knew Egyptian was read right to left.)

How does this make sense as a translation method? If the entire point were to fool his scribes into thinking he was translating from these fragments, why go out of order and jump around to entirely different papyri? Or if his scribes were in on the con, why go sequentially for some of them and not others, and why bother doing any of this at all? But it makes sense if Joseph Smith were grabbing hieroglyphs to match up to English text already there. *That's* what they were doing. This was indeed a translation attempt, but not from Egyptian to English; it was English to Egyptian. They scrawled in Egyptian characters which they recognized a translation for in the English text. This was an effort to translate the Fragment IX based on some translations they already had from a previous translation work.

Translation Started With The Amenhotep Scroll - Scholars agree that the earliest existent church document we have related to any of this the Notebook of Copied Characters. It is filled with transcriptions from the missing Amenhotep scroll. Why would the earliest work be done on the Amenhotep scroll unless the Amenhotep scroll contained the Book of Abraham text?

As we inspect this early document, we can see the chronology of how we got to those side-by-side comparison documents.³ It begins with an English translation that it says is "in part" of "the next page." Isn't that strange? The comparison documents have Egyptian in the left column and English in the right column, but here they had the English translation on the page before the Egyptian they apparently were translating from. Why? If this were indeed a "translation," how would it work to start with the translated text before you get to what you are translating? Again, why draw the Egyptian? Scholars assume the next page of the Notebook of Copied Characters is what was being translated from, but we don't know that for sure. Maybe "next page" refers to the next page of some other document?

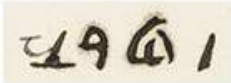
On that next page of the Notebook of Copied Characters we see a long paragraph of Egyptian hieroglyphs transcribed from the Amenhotep scroll, and below it Joseph Smith's scribe wrote: "(over this stood the figure of a woman.)" Below that is drawn a serpent with legs facing a woman. But this serpent drawing is found in the Tashertmin scroll (fragment V), not the Amenhotep scroll where the hieroglyphs came from.⁴ The paragraph of hieroglyphs is supposedly a prayer to Shu for resurrection,⁵ nothing to do with the previous page's "translation." Was this a mistranslation? No, we cannot assume this is the "next page" referred to on page one as being the source of that English paragraph about someone named "Katumin."

These pages appear to be making a comparison of the woman drawing (Tashertmin) with another woman drawing. That would make sense, as the English paragraph talked about a woman named "Ka-tu-min," which is quite similar to "Ta-shirt-min." Tashertmin means "Daughter of the god Min," and Katumin means "My spirit one with the god Min." Maybe they were exploring a possible relationship between Katumin and Tashertmin. What were they comparing the serpent drawing with? William Appleby described seeing a walking serpent on the Book of Abraham source scroll: "in the form and appearance of a man," with a snake head and "forked tongue extended."⁶ Perhaps they found this drawing in the Book of Abraham's chapter about Adam and Eve. Perhaps Phelps drew this other serpent from the Tashertmin scroll as a comparison.

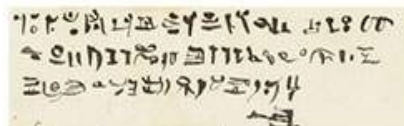
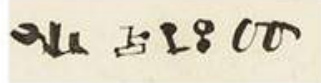
There are also hints of a textual comparison between different scrolls. To the right are some scribbles of a double-O character from the hieroglyphic paragraph, evidently hieroglyphs they found to be of some importance. Well, the next document to be created was the "Valuable Discovery" document. It starts with two pages with more paragraphs of hieroglyphs from the Amenhotep scroll. These paragraphs are spells from the Book of the Dead, and each

transcribed paragraph contain the same double-O characters. Then, on the third page is a side-by-side comparison of those characters and a couple other characters, with the English "translation" from page one of the Notebook of Copied Characters copied over. The entire thing was evidently an investigation of these characters, which translate to: *dd mdw in wsir*, "Recitation by the Osiris."⁷

Valuable Discovery
Notebook p. 2

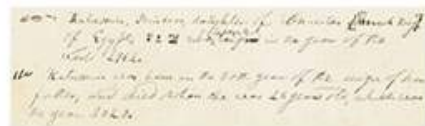


Notebook of
Copied Characters,



Katamin, Princess, daughter of On-i-tas
<King> of Egypt, who reigned began to
reign in the year of the world, 2962.
Katumin was born in the 30th year of the
reign of her father, and died when <s>he
was 28th years old, which was <the
year> 3020

Valuable Discovery
Notebook p. 3



Katamin, Princess, daughter of On-i-tas
-[Pharaoh King]- of Egypt, who <began to>
reigned in the year of the world 2962.
Katumin was born in the 30th year of the
reign of her father, and died when she was
28 years old, which was the year 3020.

It is a phrase that shows up a lot in the Book of the Dead, and even in our Facsimile 3. But in each instance, these hieroglyphs look loosely similar yet contain important differences. Some of them are flipped, missing strokes, or rearranged. In fact, in the first instance, from the first page of Notebook of Copied Characters, it is moved around to make: "Osiris, Amenhotep, who is true of word."⁸ In the Valuable Discovery Notebook, the characters are stacked vertically, as if they came from Facsimile 3. Why would this phrase be copied around with such discrepancies unless they were coming from different sources? It looks like they were looking for a common string of hieroglyphs between various scrolls that they could analyze to find the meaning.

The horizontal-line character from this string of Egyptian characters got translated in the Egyptian Alphabet document as: "a woman, married or unmarried,=daughter." That is appropriate for Tas-hert-min, "daughter of the god Min." But where did he get "Ka-tu-min"? Well, the double-O becomes a flat oval with a hook sticking out the top in the Valuable Discoveries document, and then a curled line over a semicircle in the Egyptian Alphabet document. This translates as "recitation", but really these three characters form the word *Kt*.⁹ This cobra character is similar to the Greek word for cobra, "Uraeus," and denotes royalty. The next character is *M*, the pole, then the reed symbol, *I*, and the water symbol, *N*. We get the name: Kt-Min.

Making An Egyptian Alphabet - These documents were all about making comparisons in order to understand the language. In July 1835, Joseph Smith recorded that he was "continually engaged in translating an alphabet to the Book of Abraham, and arranging a grammar of the Egyptian language."¹¹ How could he be making an alphabet to the Book of Abraham unless he *already had* a translation to the Book of Abraham? How is it possible to translate an alphabet or arrange a grammar for a language you have no translation of? That was July 1835, four months before the date given by Joseph Smith Papers for the manuscript documents (November 1835), and this is therefore more evidence that those manuscripts were not translation documents. Joseph Smith had indicated that he commenced translation immediately after he got the scrolls in 1833. In these Kirtland Egyptian Papers documents, Joseph Smith was transcribing paragraphs from the Book of Abraham source, the Amenhotep scroll, which contained common strings of characters that he saw in the Tashirtmin scroll in order to get a handle on translating the Tashirtmin scroll.

Why? Because the Tashirtmin scroll was the record of Joseph.

The Records Of Joseph In Egypt - Witnesses said the first long scroll contained the "teachings of Father Abraham," written by his own hand, and the other long scroll was a "sacred record kept of Joseph in Pharaoh's Court in Egypt." Joseph *kept* the record, but nowhere does anyone say he *authored* that record. Maybe the Urim and Thummim went dark after the Book of Abraham was finished and Joseph Smith was trying to translate the Tashertmin scroll and the tiny fragments.

"He soon knew what they were and said that the rolls of papyrus contained a sacred record of Joseph in Pharaoh's court in Egypt and the teachings of Father Abraham."¹² There was *one* Abraham roll and there were *multiple* rolls of a sacred record kept by Joseph. Indeed, the papyri fragments come from three Book of the Dead versions and one Book of Breathing. It is likely these were all the records of Joseph.

Oliver Cowdery indicated these records of Joseph were not written by Joseph himself, but were authored by Egyptians somewhat acquainted with "correct ideas" of religion:

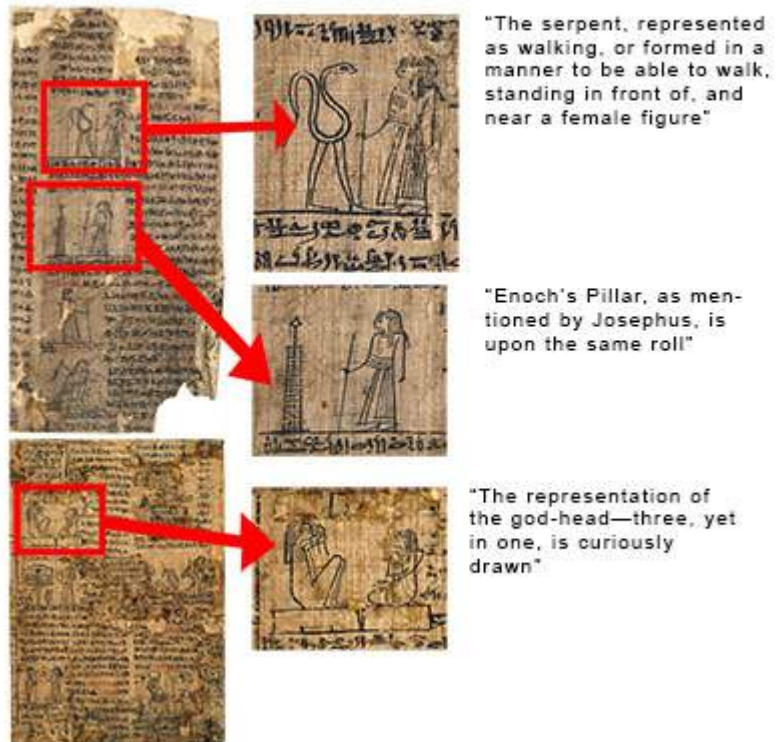
"The evidence is apparent upon the face, that they were written by persons acquainted with the history of the creation, the fall of man, and more or less of the correct ideas of notions of the Diety. The representation of the god-head—three, yet in one, is curiously drawn to give simply, though impressively, the writers views of that exalted personage. The serpent, represented as walking, or formed in a manner to be able to walk, standing in front of, and near a female figure, is to me, one of the greatest representations I have ever seen upon paper... convincing the rational mind of the correctness and divine authority of the holy scriptures... Enoch's Pillar, as mentioned by Josephus, is upon the same roll... The inner end of the same roll, (Joseph's record,)

presents a representation of the judgment: At one view you behold the Savior seated upon his throne, crowned and holding the sceptres of righteousness and power before whom also are assembled the twelve tribes of Israel, the nations, languages and tongues of the earth..."¹³

Each of these three illustrations he mentioned are to be found in the Tashirtmin scroll.

At the dawn of Egyptian archaeology, scholars noticed similarities between Joseph in Egypt and the famous fabled Egyptian architect Imhotep. Imhotep served as second in command, died at 110 years old, served as architect, set an income tax of 1/5, interpreted dreams, married into the Egyptian priesthood, acted as a physician, taught astrology, stored up seven years of bounty and fed people during seven years of famine, created grain silos, and came from a family of 12 siblings.¹⁴ Imhotep was the son of the creator god Ptah, and Ptah is a variation of the name Joseph:

Oliver Cowdery's Description of Joseph In Egypt's Scroll
vs.
Ta-shert-Min Scroll



"Imhotep was revered as the son of PTAH, a creator-god of Memphis, the patron god of craftsmen; equated by the Greeks with Hephaestus. The cult of Imhotep reached its zenith in Greco-Roman times when sick people slept in his temples with the hope that the 'god' would reveal remedies to them in dreams — much like Edgar Cayce's legendary abilities. The 'TA' in Ptah means earth. Take the P and H and add them to (D)Jose(r) and you have Joseph."¹⁵

The titles Joseph was given in Genesis 45:8, "father to Pharaoh, and lord of all his house, and ruler throughout the land of Egypt," were honorary titles consistent through Egyptian history.¹⁶ Mentuhotep II fits the chronology proposed by many scholars as the pharaoh during the famine of Joseph's time. As time went by and Joseph's presence in Egypt became legend, it is likely that his memory intermingled with Ptah mythology. His inspired means of providing food for the hungry made him a creation-god. But what about this name Imhotep? These names Imhotep and Mentuhotep are quite similar—hotep means "to be at peace". *Im* means "to come" and *mentu* means "nomad." The revered nomad was always coming and going.

There is a third close variation of this name: Amunhotep. Ammon was a Libyan god who came to be the Egyptian god of creation, Amun-Ra. "The Aethiopians, nomadic shepherds of the desert revered Ammon."¹⁷ The word *amoni* meant "shepherd," which is appropriate for a nomad. In Egyptian *amun* meant "hidden, mysterious of form, invisible." That is a perfect name for Joseph, whose identity was hidden from everybody: his brothers did not know his fate, the Egyptians did not know this slave was an important tribal leader's son, his brothers did not recognize him later when they came begging for food. Scholars have also proposed that Joseph's title Zaphenath Paaneah means "revealer of secrets."¹⁸ By revealing his identity, Joseph brought peace not only to his soul but to the conscience of his fratricidal brothers, to his family, and to the whole land. "But he reassured them, 'Be at peace about it. Don't worry! Your God, the God of your fathers, has given you treasure in your sacks!'"¹⁹ It was also quite appropriate for the second in command to be given a new name alike to pharaoh's: Imhotep vs. Amunhotep vs. Mentuhotep. Thus, our search for Joseph's Egyptian title arrives at the name of the subject of the Book of Abraham scroll: Amunhotep.

Archaeologist Joseph Davidovits noticed that a fresco discovered in 1935 in the temple of Amenophis (Amenhotep) contains text found "word for word" in Genesis 41, the chapter where pharaoh gives Joseph the title Zaphenath Paaneah. "I discovered that caphenat-paneah is the Egyptian name Amenophis Fils of Hapou, written reversely... the Egyptian name Amenophis is also written in hieroglyph reversely."²⁰ He suggests Amenhotep was part of Joseph's Egyptian name.

Amenhotep, the son of Hapu, lived in the 5th century BC, and as architect to Amenhotep III he acquired mythological status intermingled with Imhotep, as an "intermediary of the God Amun"; this is the subject of a hymn in the temple of Ptah at Karnak which says he had the same soul *ba* as Imhotep. This provides another vital clue about this reoccurring mythology. "The spell Pleyte 167 of the Book of the Dead is labeled as having been found by ' the King's chief scribe Amenhotep the son of Hapu.'"²¹

Was one reason for Joseph in Egypt being given the title Amenhotep his role as finder of ancient scripture, specifically the Book of the Dead? Imhotep was likewise credited as producing sacred Egyptian scripture:

"Well-known are the aretalogies of Imhotep and such Graeco-Egyptian texts as P. Oxyrhynchus 1381, that tale of a disciple who belatedly turns his hand to translating a book on god's immense power and miraculous manifestations... Like Thoth, Imhotep is an author, composing, for example, the ssm.w nw H.t-ntr, 'The Regulations/Ordinances of the Temple.'" ²²

This would explain why Joseph Smith persisted in translating these books even if the Urim & Thummim went dark. The Book of the Dead and Book of Breathing is exactly that—a book of

regulations and ordinances of the temple. The first explicit mention of temple rites in the restored church was made in 1831²³ as the church was instructed to build a temple in Kirtland. Joseph Smith's reverse-engineering of the language was going on around the time. Moses, Elias, and Elijah restored sealing keys in April 1836 in the temple. He certainly would have certainly placed utmost importance on restoring the lost temple records kept by Joseph in Egypt. Indeed, the formal introduction of baptism for the dead (D&C 128) was delivered just four months after the Book of Abraham was published, and additional temple rites were introduced around the same time. Is it just coincidence that Joseph Smith was investigating the Egyptian content of the Book of the Dead, intercessory temple rites to help the dead, in the months and years before he introduced baptism for the dead in the temple?

The Hor Scroll Comparison Happened Last – Evidently, the “Katumin” comparison did not work out for Joseph Smith, so he soon moved on to a different approach. On the second page of the Notebook of Copied Characters, to the right of the Amenhotep excerpt and the Tashirtmin drawing of the serpent and woman, we see two sketches from Facsimile 1—figures 1 and 5. Joseph and his scribes at this point evidently started focusing on the Hor Scroll fragment which contained Facsimile 1. They certainly would have recognized the Hor fragment as important due to Facsimile 1 being found on it. After all, Abraham at the beginning of the Book of Abraham gave “the fashion of” the four idolatrous gods at his sacrifice event. Joseph Smith must have seen the Facsimile 1 vignette on this other fragment and recognized its similarity to the sacrifice event Abraham described, and then through inspiration Joseph Smith gave the explanation of this vignette which we now have as Facsimile 1. At that point, they certainly would have been interested in translating the rest of these small fragments from the Hor scroll.

But how did Joseph Smith know that the other fragment which was copied over into the side-by-side comparison documents was part of the same scroll as the fragment that had the Facsimile 1 vignette? These were separate fragments.

This sequence of efforts can be seen in the Egyptian Alphabet document, which are divided into “degrees.” First, there are characters from the Amenhotep scroll. Then, the Tashirtmin scroll. Then, characters from the “Pure Adamic Language” document that Joseph Smith had previously produced. Finally, characters from the Hor scroll. The side-by-side comparison happened last.

We see that the comparison documents got off track the further you go down the manuscripts. It starts off with the numbered citations. Then, they give up on citations and just do side by side comparisons. Then they add more characters each time until the left column is not wide enough to contain the strings of Egyptian hieroglyphs, and then the correlations to the right-hand text become more haphazard and incoherent. Finally, they each gave up at different points, long before they got to the end of the Book of Abraham text.

Chapter 3

Skeptic Argument #2: Was Facsimile 1 Taken From The Hor Scroll Fragment?

For all the many hours of Youtube videos Anti-Mormons have dedicated to their narrative, it just doesn't make sense. The only thing they have going for them is that the Kirtland Egyptian Papers vaguely visually appear like translation documents, but any amount of inspection makes it clear this couldn't be the case. I have not seen any skeptic address the most obvious question: How could Joseph Smith make up a book of scripture this way? How do you imagine up such a book by lining up a few Egyptian hieroglyphs next to paragraphs of text?

The second big Anti-Mormon argument that the Hor fragment was Joseph Smith's Abraham text source is Facsimile 1 showing up on the Hor fragment. Virulent skeptic Robert Ritner reasoned: "As the original papyrus of Facsimile 1 has survived and is in fact the 'Breathing Permit' of an Egyptian priest Hor, the Hor papyrus is without question the text that Smith used for his translation that produced the Book of Abraham."¹ Isn't that jumping to quite a conclusion? Is there some rule of the universe that Facsimile 1 can only be found in the Book of Abraham text source?

Why would content for the Book of Abraham come from a scroll that had nothing to do with Abraham?

Church defenders do not bother much with this argument. There are *any number of* reasons why Facsimiles would be pulled from a different scroll than the text source. Hugh Nibley showed it was common practice for vignettes to be unrelated to the hieroglyphic text around them.² Maybe the Book of Abraham text showed up later on the Hor scroll, the part that is now missing, or maybe the Facsimile was drawn on there for no particular reason. Or maybe the Facsimile was drawn on both the Hor scroll and Amenhotep scroll. Skeptics are making some big assumptions when they say the Facsimile must be on the same part of the same source as the Book of Abraham text.

But I am not satisfied with these answers. Investigation reveals important clues about the nature of the Book of Abraham and the Joseph Smith papyri. These clues may solve the riddle of the Book of Abraham's history. First, we need to realize that much of what we think we know about Facsimile 1 is just assumptions. Egyptologists don't really know what it is or where it came from.

Multiple Facsimile 1 Scenes Among Papyri - William Appleby said there were multiple “representations” of Facsimile 1 among the scrolls:

“There are likewise representations of an Altar erected, with a man bound and laid thereon, and a Priest with a knife in his hand, standing at the foot, with a dove over the person bound on the Altar with several Idol gods standing around it.”³

Notice he used the plural “are representations.” Notice he described the scene differently than what our Facsimile 1 actually shows: “several idol gods standing around it.” Facsimile 1 shows the idols under it, and they aren’t standing. Facsimile 1 could have come from any one of these similar lion couch vignettes among the papyri.

Source Of Facsimile 1 Is Unknown - Skeptics assume that because one of the recovered papyri fragments contains a vignette which resembles Facsimile 1, that this fragment must be where Joseph Smith got it from. Wikipedia even goes so far as to claim Facsimile 3 comes from this same scroll,⁴ even though *that* part of the Hor scroll has not been recovered. I guess they assume this because the name “Hor” shows up in Facsimile 3. But this is a big assumption, as “Hor” is really just the name “Horus,” which is a major Egyptian god who shows up a lot and frequently identifies with the deceased. It could very well be Facsimile 1 and 3 were drawn based on the Hor scroll, but scholars should not pretend the evidence is overwhelming. We do not know what the sources of the Facsimiles were. Facsimile 1 could have come from any one of the multiple vignettes of the altar, priest, and bird.

Skeptics present several arguments to prove Facsimile 1 must have come from the Book of Abraham text source:

- *The Book of Abraham says the record commences with a “representation” of the sacrifice scene. The vignette shows up near the beginning of the Hor scroll, as Abraham said. Coincidence?*

Vignette Was On A Different Hor Fragment - The hieroglyphs drawn on the scribes’ comparison documents—which we examined in the previous chapter—came from a totally different papyrus fragment than the fragment with the lion couch vignette. Wikipedia’s narrative is that the comparison documents show the beginning of the Book of Abraham translation, so why does the Facsimile from the “commencement” of the book pull from a different fragment? Fragment I is the commencement of the Hor scroll, not fragment XI. If Facsimile 1 came from the commencement of the Hor scroll, why didn’t Joseph Smith use the hieroglyphs from that same fragment?

The skeptic response is that Joseph Smith must have been the one who cut this scroll up into two fragments in order to mount it into the glass frames, but this doesn’t seem likely

considering fragments I and XI together are the size of fragment X which fit into a glass frame on its own. There was no reason to cut them up. There are no other recovered fragments from the Hor scroll. There is no clean tear between the two fragments; they are obviously fragmented through the course of many years. Also, there is some writing between the vignette and the copied hieroglyphics which skeptics' say were supposed to be the beginning of the Book of Abraham text. What did Joseph Smith think all that writing was supposed to be? This writing doesn't show up in the Book of Abraham text. Finally, how did Joseph Smith know which fragments belonged together and in which order they went?

Vignette Not At The Beginning Of Hor Scroll - The vignette was drawn *near* the beginning of the Hor scroll, but it is not *at* the very commencement. The Hor scroll contains several columns of writing before it gets to the vignette, while Abraham indicated it was at the "commencement of this record." So, instead of Facsimile 1 commencing the record and then the text of Abraham chapter 1 following, these fragments would have a bunch of text, Facsimile 1, a bunch more text, and then the text of Abraham chapter 1. The location of this vignette on the papyri therefore does not match the description of Abraham's "representation" in the Book of Abraham, which suggests these fragments are not the text source for the Book of Abraham.

The next skeptic's argument is:

- *Facsimile 1 looks quite similar to the vignette on the Hor scroll fragment. Doesn't this mean the Hor scroll fragment must be the Book of Abraham source?*

Abraham's Description Different From Facsimile 1 – Pay careful attention to how Abraham actually described his "representation" on the scroll source:

"And it came to pass that the priests laid violence upon me, that they might slay me also, as they did those [three] virgins upon this altar; and that you may have a knowledge of this altar, I will refer you to the representation at the commencement of this record.

It was made after the form of a bedstead, such as was had among the Chaldeans, and it stood before the gods of Elkenah, Libnah, Mahmackrah, Korash, and also a god like unto that of Pharaoh, king of Egypt. That you may have an understanding of these gods, I have given you the fashion of them in the figures at the beginning, which manner of figures is called by the Chaldeans Rahleenos, which signifies hieroglyphics." ⁵

- We do not know what Joseph Smith would have considered "the form of a Chaldean" bed, but "bedstead" is not how I would describe what Facsimile 1 shows. "Bedstead"

was defined in Joseph Smith's time as "a frame for supporting a bed."⁶ Do we see a frame with a bed on it in Facsimile 1? No, it is a proper bed in the shape of a lion.

- The bed in Facsimile 1 does not stand "before" the god idols. It stands over them. Even if somehow Joseph Smith thought those four idols were far away in the distance, there is no way the god of Pharaoh, the crocodile, could be considered to be behind the altar.
- Facsimile 1 is not hieroglyphics, but a diagrammatic drawing. There are no hieroglyphic writings at all in Facsimile 1, though there are hieroglyphs around it in the Hor fragment.
- There are many details in Facsimile 1 that Abraham does not mention in the Book of Abraham text—the priest, the bird, the offering table, the water, the pillars of heaven, etc. Why?

The only thing Abraham's description of his representation and Facsimile 1 have in common, really, is that they both contain an altar related to a bed and some kind of representation of those five gods. Why would Joseph Smith include so many glaring discrepancies if he authored the Book of Abraham text based on what he saw drawn on the Hor scroll fragment?

Hor Scroll Vignette Different From Facsimile 1 - The lion couch vignette on the Hor scroll fragment looks very similar to Facsimile 1, but there are some key differences:

- The priest stands *between* the recumbent figure and the altar rather than *behind* the recumbent figure and the altar.
- The recumbent figure wears white shoes with blunt ends rather than black shoes with pointed curved ends.
- The priest's apron does not have thick horizontal lines between the rows of dotted lines.
- The priest's apron extends below the recumbent figure and altar.
- The crocodile has two rows of dots on the belly instead of one.
- The crocodile has four rows of lines and dots on the tail rather than two.
- The recumbent figure's fingers curl toward his face while Facsimile 1 shows them sticking straight out.
- The bird's neck has horizontal lines with a vertical line. Facsimile 1 does not show this.
- The offering table has a cup with a circle in it and a horizontal lotus flower with no leaves—Facsimile 1 has no cup and a flower with two leaves rising vertically.
- Two of the pillars of heaven below the crocodile's tail extend below the bottom horizontal line to the edge of the Facsimile 1 drawing but in the vignette they do not.

One could argue these discrepancies are due to mistakes by the artist of Facsimile 1, but great care was evidently taken to make everything else look very similar. Most of it looks very

similar, down to the most minute detail, and yet there are all these big changes: the priest standing behind the altar rather than in front it? Why were there such massive changes?

Exegesis Not Translation - Regardless of whether Facsimile 1 came from the Hor fragment or somewhere else, skeptics insist that what we see in Facsimile 1 is actually a vignette for the Book of Breathing, and the explanations Joseph Smith provided have no Egyptological basis. The burden is on us to show some kind of basis for what Joseph Smith explained if we are going to count it as physical evidence.

In order to explain how the vignette relates to Abraham, we need to let go of many assumptions we have made about Joseph Smith's explanations as well as the Facsimile. Joseph Smith did not "translate" Facsimile 1. He gave an "explanation." That is the word he used for what he wrote about the Facsimiles: *explanation*. Skeptics have used strawman arguments to skew what Joseph Smith's Facsimile 1 commentary was actually all about. Secondly, if Abraham's original illustration only consisted of a few hieroglyphic words, what reason is there to assume this lion couch scene directly derived from Abraham at all? Joseph Smith did not actually say it did. He simply pointed out how symbolism of some of the elements related to Abraham in *some kind* of context. The author of this vignette may not have had anything to do with Abraham, but some of the symbolism related to Abraham in the ways Joseph Smith explained.

Think of it as if you were showing a graveyard to somebody from a foreign country and you were telling them about how the symbolism of the cross on a gravestone relates to Jesus. The gravestone cross itself has specific symbolism having to do with burial, but the cross comes from a much earlier Bible story with specific symbolism of its own. The lion couch vignette's relationship to the Sed Festival likewise suggests a connection in a historically different context than the Egyptian funeral it may have been drawn for. Joseph Smith correctly explained how the symbolism related to Abraham's experience on the altar of human sacrifice, whether or not Facsimile 1 itself was drawn intending to have any relevance to Abraham.

The question is how did symbolism that relates to Abraham end up on the Hor scroll vignette?

Chapter 4

How Facsimile 1 Relates To Abraham

Skeptics say Facsimile 1 is just a “common funerary scene”¹ that does not match Joseph Smith’s explanations. Joseph Smith said it shows “Abraham fastened upon an altar” with an “idolatrous priest of Elkenah attempting to offer up Abraham as a sacrifice.”² University of Chicago’s Egyptologist Klaus Baer provided a much different explanation: “an illustration intended to accompany the ‘Breathing Permit’ written for a deceased named Hor(us),” showing “the resurrection of Osiris.”³ Skeptics say the Facsimile has “absolutely nothing whatsoever to do with Abraham.”⁴ They say the Egyptian meaning contradicts Joseph Smith’s explanations, and this is the smoking gun that proves Joseph Smith was a false prophet.⁵

Their narrative is strengthened by the recovery of the Hor scroll fragment. Facsimile 1 is unique as the only part of the Book of Abraham whose apparent translation source still exists—although Facsimile 1 likely came from a different papyrus, as we have seen. Still, its similarity to Facsimile 1 makes it the go-to place to find physical evidence for the Book of Abraham. The Book of Abraham text source is lost, and the other Facsimiles’ sources are lost, but a papyrus fragment showing Facsimile 1 has been found among the remains of Joseph Smith’s Egyptian collection. Facsimile 1 is therefore a big deal—it’s as if we found a piece of the gold plates.

Anti-Mormons have painstakingly spun a narrative against the church from the recovered Hor fragments, using those two phony arguments to “prove” that Joseph Smith got it wrong. But instead of being defensive or ignoring it, I believe we can find great value in the Facsimile’s potential to explain the origins of the Book of Abraham. Through investigation of Facsimile 1’s history, perhaps we can discover a smoking gun that all but proves Joseph Smith really was a prophet.

I have not seen anyone present a cogent model to explain how the recovered Facsimile 1 papyrus fragment relates to Abraham. Church scholars admit the lion couch scene “represents the resurrection of Hor” and yet Joseph Smith identified it “as representing Abraham being sacrificed by the priest.”⁶ How did Joseph Smith get from the resurrection of a guy named Hor to the sacrifice of Abraham? What is the connection?

The Facsimile’s Meaning Is What’s Important - When it comes to developing a model about church history, I find a good place to start is wherever Anti-Mormons avoid discussion, and I have noticed Anti-Mormons avoid investigating the Facsimile’s meaning and fixate on the characters’ names. They constrain the Facsimiles into a tight frame where either Joseph

Smith translated the literal Egyptian names or his explanation is entirely invalid. Charts on Anti-Mormon websites place Joseph Smith's explanation alongside the literal Egyptian name of the Figures; but this is an apples to oranges comparison, as Joseph Smith was interested in the meaning, not their literal Egyptian names. Anti-Mormons thus shift the frame and avoid evidence that would prove he was right. My research focuses on what the Figures are all about, which inescapably leads us back to the first origins of the Egyptian lion couch vignette. Egypt was a long and complex civilization, constantly evolving, and if we trace these scenes back far enough maybe we will discover the Abraham connection.

When it comes to the vignette's origins, Anti-Mormons do not permit any discussion outside its immediate Book of Breathing context. Skeptics do not allow for the possibility that the vignette could have derived from or relate to some other context outside of the Book of Breathing. I don't think I have seen a single non-Latter-day Saint scholar really talk about the origins. Was the lion couch vignette invented for the Breathing Permit? No, Klaus Baer said it can be seen on "the walls of the Ptolemaic temple of Egypt."⁷ It had evidently been adapted to the Breathing Permit from a temple context. The question is where did it originally derive from before the temple walls? Do the Egyptologists know? I do not think it is by accident that I have not seen Klaus Baer, Robert Ritner, or any of the "experts" talk about this. Find this original source and you may find Abraham.

Facsimile 1 Is A Derivative - The Hor scroll fragment which contains Facsimile 1 does not contain the Book of Abraham text, nor did Joseph Smith ever claim did.

So why would Joseph Smith say Facsimile 1 came from the Book of Abraham if he did not consider the papyrus it may have been found on to be the Book of Abraham source?

Consider what a "facsimile" actually is. The word "facsimile" was defined in Joseph Smith's time as "an exact copy or likeness, as of handwriting."⁸ Specifically, a "facsimile" was an effort to reproduce a book with as much visual likeness to the original as possible, including text and illustrations. For example, the introduction to the 1888 "Facsimile of the Black Book of Carmarthen" proclaimed its purpose: "multiplying exact copies of it, to save its palaeographical features."⁹ A "facsimile" was not merely a transcription of text or illustration but a total visual reproduction of an earlier literary work. By titling Facsimile 1 a "facsimile," did Joseph Smith mean it to be a faithful representation of the Book of Abraham scroll source? There is no way that's what he meant, as it is a single vignette from the scroll rather than the entire fragment or scroll itself. Hieroglyphics which show up on the Hor fragment are omitted in Facsimile 1. The rest of the fragment is not there. As we have seen, there are many serious discrepancies. It is not a faithful reproduction, clearly, and if he were a conman trying to pass it off as a facsimile he probably would have destroyed the evidence instead of showcasing the scrolls to everybody who passed through town! Hundreds of people

inspected the papyrus and could see Facsimile 1 was not a facsimile of the Hor scroll or any other scroll. Apparently, Joseph Smith's woodcut is not what "facsimile" was referring to.

Joseph Smith originally gave the full title: "A Fac-Similee from the Book of Abraham—Explanation of the above cut."¹⁰ That second part "Explanation of the above cut" was written in larger letters and underlined several times—obviously meant to be the emphasis of the title—whereas the "Facs-Similee" part was scrawled haphazardly above it. The illustration we all now see in our scriptures was therefore labeled a "cut"—as in, a wood cut of a facsimile. The papyrus they based the Facsimile 1 carving on was *itself* a "facsimile" from the original Book of Abraham source. The illustration that Joseph Smith printed was a "cut" of that facsimile. This vignette in the Hor scroll which dates to the 2nd century BC was drawn as a similar likeness of content from the Book of Abraham, which indeed makes it a facsimile. In other words, Facsimile 1 is *a cut of* a facsimile. That would explain the discrepancies and why an illustration relating to Abraham would be found in Egyptian funeral literature. Joseph Smith was explaining the meanings of the Abrahamic source from which the Book of Breathings took that vignette.

We can see this logic for the word "fac-simile" elsewhere in church history. In 1886, David Whitmer called his "Characters" sheet containing Book of Mormon reformed Egyptian a facsimile: "The accompanying cut is a perfect fac-simile of the little sheet which took Joseph Smith a whole week to copy, so particular was he that the characters should be perfectly reproduced."¹¹ The illustration in this newspaper article was an artistic rendering of the Characters sheet, which is what Facsimile 1 is of the Egyptian papyri fragment. Textual analysis has shown that Whitmer's Characters sheet this cut was based on has the handwriting of Whitmer, not Joseph Smith.¹² Therefore, the Characters sheet was considered to be a facsimile of the Joseph Smith source, it was not the Joseph Smith "Anthon Transcript" itself. This is exactly how it is with Facsimile 1—an artistic rendering of a document that was a facsimile of the original source. If Whitmer meant the Characters Document to be the facsimile, how did it take Joseph Smith a whole week to draw seven lines with just a few dozen quickly drawn characters? Why would Joseph Smith be so particular as to spend a week getting it right but so haphazard about Facsimile 1? Whitmer didn't mean that Joseph Smith drew that particular Characters Document, but that it was copied from his original, longer source.

Abraham's Illustration Was Not Facsimile 1 - Abraham wrote that he began his record with five simple hieroglyphics to represent the five false gods attending the sacrifice ritual. "That you may have an understanding of these gods, I have given you the fashion of them in the figures at the beginning, which manner of figures is called by the Chaldeans Rahleenos, which signifies hieroglyphics."¹³ Just an altar diagram and five hieroglyphic characters: that's all he drew. There is no indication Abraham drew a priest, or bird or any of what appears in Facsimile 1. The Facsimile 1 vignette evidently is not what Abraham penned, and may not even be remotely close to it.

Sed Festival Assimilated Into Facsimile 1's Funeral Function - The Hor scroll vignette's evolution as a funeral vignette spans thousands of years and is too complex for us to track with today's scant archaeological knowledge. But what we *can* determine with certainty is that elements of the Facsimile vignette derived from the Egyptian Sed Festival.

"Configurations of the heb-sed can be traced throughout the millennia. These seem to overlap with the symbolic structures of the accession and coronation of the king."¹⁴ Egyptologist Harco Willems of the University of Leuven remarked on the funeral evolution from the Sed:

"There is evidence that the funerary cult of [Old Kingdom] pharaohs included the celebration of 'Sed-festivals' on certain festival days. In the [Middle Kingdom], we find evidence that the custom had proliferated to the social level of nobility. Apart from the case of the southern Egyptian coffins, instances are known from two coffins found in Deir el-Bersheh which include elements derived from the Sed-festival in the object friezes. The evidence just presented makes it likely that (elements of) the Sed festival were assimilated into funerary or mortuary liturgies"¹⁵

This makes the Sed Festival the vital link between the Hor Scroll funeral vignette and Abraham, because the Sed Festival closely resembled the very human sacrifice ritual Abraham described. Abraham's description, the symbolism in Facsimile 1, and the Sed Festival all align. If Joseph Smith were just making up the explanations for Facsimile 1, it would be quite a coincidence indeed that the imagery in Facsimile 1 derived from the very Sed Festival sacrifice ritual Abraham was describing.

How do we prove this? First, we need to show that the funeral lion couch scene in Egyptian literature derived from the ancient Sed-festival ritual, in which the king ritually died and resurrected to renew his royal authority. Second, we need to show that the Sed was the ritual that Abraham described, and that Abraham may have served as a sacrifice victim in one of these Sed festivals or a related rite. If Facsimile 1 derived from the Sed Festival sacrifice scene, and if this ritual is what Abraham experienced, that means Joseph Smith correctly explained the Facsimile and this Book of Breathing vignette indeed relates to Abraham.

Dr. Hugh Nibley in 1980 noticed the similarity between Abraham's sacrifice ritual and the Sed Festival:

"The best-known examples of such a figure (e.g., from the tomb of Seti I and the Temple of Opet) are depicting an episode from the Sed Festival, in which the King is ritually put to death and then restored to life. An important part of the Sed Festival was the choosing of a substitute to die for the King, so that he would not have to undergo the painful process to achieve resurrection. So in pictures resembling this one we do indeed have a situation such as that described by Joseph Smith as the attempt by agents of

Pharaoh to sacrifice Abraham. The Jewish traditions tell us that the attempt was actually made and failed in the manner described in the Book of Abraham.

The Sed Festival entailed putting the King to death only so that he could arise anew as the ruler of the new cycle having overcome the powers of death and thereby demonstrated his own divine power and vindicated his life-giving authority... The man on the couch is Pharaoh at the Sed Festival, or someone honored by being permitted to substitute for him in that uncomfortable situation according to the established Egyptian practice in which Abraham was definitely involved according to Hebrew traditions."¹⁶

My hope is for somebody to provide a reasoned refutation, or at least come up with *some* other alternative model to explain how Joseph Smith related this vignette to Abraham. I have not seen *any* other explanation from either church scholars or Anti-Mormon "experts." When I first brought this theory up in 2017, Anti-Mormons replied with derision and mockery yet offered no substantial arguments. That was the first clue I might be on the right track. Then I looked up the experts' arguments against the theory and found them lacking.

Figure 4 "The Altar For Sacrifice" - The experts are finally admitting that the lion couch scene in Facsimile 1 is not even funeral. After all, the recumbent figure on the lion couch is kicking up his leg, raising his arms, tilting his head up to the figure—obviously not a dead body. Many lion couch scenes in Egyptian literature are indeed scenes of funeral rituals, but those show a mummy not an active human body.

The recumbent person's actions indicate a moment which was important in the Sed Festival. Jeremy Naydler of Oxford points out a scene of King Nuiserre "reborn as a god from the lion bed" in the "giving the head" ritual which was "the supreme moment of the Sed festival... 'his son' the god Horus presents him with the symbols of life, stability, and dominion attached to the end of a long staff."¹⁷ "The Sed festival... was a true renewal of the kingly potency, a rejuvenation of ruler ship."¹⁸ The king was "stretched out on a lion bed" in a "shroudlike garment" before he awakened and then grabbed his regalia of kingship. The Seti I cenotaph at Abydos also shows this. The Coffin Text spell for this ritual indicates royal dominion over the king's enemies: "I am your son Horus, I have given you vindication in the Tribunal, Re has given commend to me to give you your head, so that your spine may be made secure for you and your foes felled for you... all the gods have assembled and all those who are earth have come to follow you."¹⁹ This assembly of gods support the king in his renewal of life and authority. Below the lion couch in Facsimile 1 we see the four gods supporting Osiris toward renewal. They pay "homage to the newborn god-man."²⁰

Stone lion bed altars of sacrifice have been recovered, which look exactly like the one in Facsimile 1. Several lion couches like the one in Facsimile 1 filled King Tutankhamen's tomb, which the deceased laid upon to become like Osiris and resurrect, says Alexandre Piankoff:

"Thus the dead one comes as Osiris into his tomb, where a cycle of transformation is going to begin: the dead god will be born again, Osiris will appear as a new Re, a new sun god... the birth of the sun god out of the watery abyss, and his exaltation and ascension into heaven."²¹

The King identified with the god Osiris by laying upon the bed in the Sed festival: "Apparently the essence of the rites consisted in identifying the king with Osiris."²² The Sed Festival inscription at Abydos gives renewal to the king on the bed by identifying him as Osiris: "Thou dost recommence thy renewal, thou art granted to flourish again like the infant god Moon, thou dost grow young again... thou art born again in renewing the Sed Festival. All life comes to thy nostril, and thou art king of the whole earth forever."²³ This was the same kind of ritual as what we find in the Book of Breathing, with the deceased in Facsimile 1 regaining life upon the altar bed and identifying as Osiris. The lion bed was used for each stage of the king's association with Osiris:

"The lion bed was also used in the depiction of the mystical stages of Osiris' death, disintegration, reconstitution, revitalization, and resurrection that are found on the walls of temples such as the temple of Seti I at Abydos, Hathor's temple at Denderah and Isis's temple at Philae..."²⁴

Figure 12, the cross hatching below the lion couch, is the watery abyss from which the king would return as a restored being, and it is another element of Facsimile 1 that no other lion couch scene in Egyptian literature contains. I have not seen any of the experts explain why Figure 12 is there, but the lion couch and its involvement in the Sed provides a clear answer. The Book of the Dead declares: " May I be granted power over the waters... I am the Lion of Re, I am the Slayer." ²⁵ Facsimile 1 uses the offering table and watery abyss like no other lion couch vignette in existence in order to emphasize the rebirth and royal glorification, which it got from the Sed Festival.

Sed Shroud - The clothing on the recumbent figure is another key which appears on no other lion couch vignette in existence. Typically, the deceased was naked, in a sarcophagus, or wrapped as a mummy. But Facsimile 1 shows the character in a knee-length garment with a diagonal hatching, probably the Egyptian burial shroud. The shroud usually took a diamond-shaped hatching with diagonal lines crossing in both directions, to resemble a fish. But the single diagonal hatching can be a simplified version of the double cross hatching. This funeral garment derived directly from the Sed festival, according to Christina Riggs: "During the sed rites, the king was censed, anointed with oil, and wrapped in the cloak under the protection of a tented structure... identical to the tent some early sources identify as the location for embalming and wrapping the dead."²⁶ These elements of the rites "at the heart of the sed festival" directly connected it to the "fine linen, renewal, and the divine that was expressed

through mummification rites."²⁷ The differentiated Osirian shroud we see in Facsimile 1 served an important role in the Sed festival rites, according to Alexandre Moret:

"In most of the temples of Egypt, of all periods, pictures set forth for us the principal scenes of a solemn festival called 'festival of the tail,' the Sed festival. It consisted essentially in a representation of the ritual death of the king followed by his rebirth. In this case the king is identified with Osiris, the god who in historical times is the hero of the sacred drama of humanity, he who guides us through the three stages of life, death, and rebirth in the other world. Hence, clad in the funeral costume of Osiris, which the tight-fitting garment clinging to him like a shroud, Pharaoh is conducted to the tomb; and from it he returns rejuvenated and reborn like Osiris emerging from the dead. How was this fiction carried out? How was this miracle performed? By the sacrifice of human or animal victims."²⁸

Some scholars believe the shroud served as vehicle for human sacrifice. M. R. Martín reports:

"According to some scholars there was in ancient Egypt a prehistoric rite where a royal adolescent was sacrificed and wrapped into an animal skin. After the young's death, the king would cover himself with that animal skin obtaining so the vitality the teenager had impregnated. This gesture would symbolize the king's return to his mother womb and the following rebirth; granting this way the renovation of the sovereign. The human sacrifice of Sed Festival, real or symbolic, is proven from the scenes of some slabs dating from the early I Dynasty. Maybe this practice of murdering was abandoned during that same I Dynasty and had just a symbolic dimension. After a previous symbolic sacrifice (human or animal) the Pharaoh would be wrapped in a skin/shroud for getting the vitality needed."²⁹

The shroud indicates a pre-birth state, yet the recumbent figure was awakening –the lotus on the table is blossoming. The clothing therefore was meant to associate the Facsimile generally with regeneration of Osiris, according to Mark Smith:

"Christian Leblanc has argued convincingly that the so-called Osiride figures are actually associated with the sed-festival. Each of the different costumes that they show the king wearing can be associated with a different episode in that event. The connection with the sed-festival is evident from the inscriptions on the pillars associated with these statues... so-called Osiride statues are found in conjunction with other figures clearly showing the king while alive, and in a range of different types of temples, not just mortuary temples... Their purpose, as the texts associated with them make clear, is the regeneration of the king in his lifetime."³⁰

Chapter 5

Evidence For Abraham In The Sed Festival

Arguments Against The Sed Festival Theory – Whether the Sed Festival ever involved vicarious human sacrifice is an issue of controversy, and probably always will be, as not enough evidence exists to say for sure. BYU's professor Michael D. Rhodes called "the idea that the Egyptian sed-festival had human sacrifice" a "dated" theory.¹ Egyptologist John Gee of BYU likewise called the entire theory a dead-end:

"Hugh Nibley spent pages on the sacrifice of Abraham as part of the Sed Festival. In doing so he was following the accepted Egyptological wisdom of the day, which was refuted a decade later, so it turns out to be a bad argument and there is no point to pursuing it further. We apologists make no claims to perfection either in ourselves or our arguments and so it is better to simply let go of bad arguments."²

My apologies to Professor Gee, whom I consider one of the best church academics, but considering so little is known about such an important part of Egyptian life, and considering the compelling parallels between the Sed Festival and the Abraham story, maybe it should not be dismissed so hastily. Direct evidence of a substitute human sacrifice in the Sed has not been found, true enough, but what are the chances that such evidence *could* be found? Ancient Abraham stories indicated they tried to throw him into a hot furnace or behead him and throw his body to the Nile's crocodiles—if that is how they sacrificed people in the Sed festival, how could the remains of such a sacrifice be retrievable by archaeologists? We can only go by recovered Egyptian literature and art. Maybe the ritual killing was not a *vicarious* sacrifice but simply a tribute sacrifice. In any case, archaeology certainly shows violent imagery of captives being ritualistically killed.

Stephen E. Thompson delivered four arguments against the Sed Festival theory:

1.

"First, there is the element of time. The last known depiction of the Sed festival dates to 690-664 B.C., and there is no evidence that the Sed festival was celebrated during the Greco-Roman period, the time during which P. JS 1 was created."³

My theory is not that Facsimile 1 shows the Sed Festival but that its elements were *derived* from the Sed Festival. It is a "facsimile" from something older. Regardless of whether or not the Sed Festival was still being practiced at the time the Hor scroll was authored, its influence

on this vignette may have already been adapted and incorporated into funeral literature. The Sed festival had been practiced for millennia and there is no reason to assume everything related to it suddenly evaporated in a matter of a couple hundred years. Also, witness accounts indicate there were multiple versions of Facsimile 1 among the papyri; Joseph Smith may have been looking at a different scroll than the Hor fragment, a scroll that dated to earlier times.

2.

"Second, it is important to note the context in which these supposed parallels occur. Scenes of the Sed festival occurring in a private context, i.e., on an object belonging to a non-royal individual, are extremely rare, and I know of none which occur in funerary papyri."³

Elements of the Old Kingdom funerary rites are known to have derived from the Sed Festival, and there is "evidence that the custom had proliferated to the social level of the nobility."⁴ But this argument is begging the question, as Abraham's experience was likely a Mesopotamian derivative of the Sed Festival, not the Sed Festival itself, and it involved royalty. The Book of Abraham indicates Abraham's experience was a royal event; it may not identify who this sacrifice ritual was performed for, but it was carried out by the "priest of Pharaoh, the king of Egypt.... in the land of Chaldea."⁵ The theory is that it was performed by the king, and that Facsimile 1 is a funeral derivative of the ritual.

3.

"Third, the so-called 'lion-furniture' scenes from the Sed festival bear no resemblance to the scene in P. JS 1."⁶

Oh, but lion couch scenes from the Sed festival *do* resemble Facsimile 1! In ways which indicate one is a derivative of the other. One example is a wall carving showing King Niuserre "reborn as a god from the lion bed," according to Cambridge's Jeremy Naydler. "The text above the bed (top left) reads, 'The birth of the god...' re-mem-bering of the dismembered Osiris."⁷ The king lay on the lion bed and revived from death. Two jars and some supporting Figures stood beneath this recumbent figure on a lion couch, like the idolatrous gods in Facsimile 1: "Underneath the bed two men are shown with their arms held low in front of them in a gesture of homage to the newborn god-man who stands before them. Above the men are written the word 'sesefetch oil 2 jars'... in association with the healing and revivification of Osiris."⁸

4.

"Finally, it should be noted that, while early generations of Egyptologists thought that the Sed festival involved the ritual murder of the king or his representative, more recent analysis has shown this is not the case. So even if the scene were derived from earlier depictions of the Sed festival, it would still have nothing to do with the sacrifice of anyone."⁹

I have seen no evidence that they did *not* murder a sacrifice victim in the Sed festival. In fact, temples show the Egyptian king entering a tomb and emerging from death because of sacrifice. A Osorkon II Temple temple reliefs shows a "priest sitting at the top of steps holding a knife."¹⁰ Other inscriptions show vicarious human sacrifice before the rebirth. Jean-Pierre Albert:

"Could we think of a symbolic sacrifice made in funerals for benefiting the deceased? Or do we know sacrifices made in Ancient Egypt with renovation finality? Yes, we do and we know a victim's name: *tekenu*. This enigmatic figure appears in Sed Festival rites and also in funerary ceremony. In both cases he is a man wrapped in a kind of shroud sit or in foetal position and his role is still too unknown... The tknw of some images of New Kingdom as a huddled person on a sledge could be in origin that human victim of archaic times sacrificed for the benefit of the sovereign, replaced in funerals for the benefit of the dead."¹¹

Okay, so what if the Egyptian inscriptions showing human sacrifice were just symbolic? The prevailing theory is that actual sacrifice of a substitute and re-enactment of the same king was abandoned early in history due to its gruesome nature, and then they only mimicked in ritualistic gestures. Craig Dochniak suggested:

"The magical, symbolic character of the Sed could have developed out of some earlier barbaric practice in which the king might have been forcibly removed from office, perhaps through his execution, when he showed signs of failing powers (Emery, 1961: 108). The ritual appears to have had its origins at least as far back as the Early Dynastic period and was to remain popular throughout Egyptian history, becoming ever more extravagant over time (Bleeker, 1967: 97)."¹²

Jean-Pierre Albert continues:

"Nonetheless, to take a less positive view, the absence of direct testimony cannot end the discussion, especially when, for lack of direct evidence, the defenders of the hypothesis of the pre-state Egyptian regicide and its overcoming in the event of the State offer another type of argument, of an indirect nature.... it was proposed that the abolition of the regicidal rite was a product of the profound sociopolitical transformation brought about by the emergence of the state. The kings of the nascent state, now provided with the

legitimate monopoly of coercion, would have put an end to this practice, which meant their own physical disappearance. Thus, the performance of the sed-festival, a rite in which the king died and symbolically reborn with renewed powers, and in which probably other victims (possibly prisoners of war) were sacrificed, would have been an expediency from which one could have reconciled the fact that, on the one hand, the pharaohs avoided regicide and that, on the other hand, the belief in the necessity of sacrifice was maintained for the well-being of society.”¹³

Abraham can likely be dated to around Egypt’s Middle Kingdom, to the time Sesostrius influenced Mesopotamia. During this time, the old ways of human sacrifice sharply declined in Mesopotamia and Egypt. “Something fundamentally changed in relation to man’s attitude toward human sacrifice, together with the elaboration of the notion that it could be replaced by human sacrifice.”¹⁴ Was it because of Abraham’s influence, as multiple ancient sources claim?

Human Sacrifice Incorporated By Chaldea? - Abraham lived in early Egyptian times, when actual human sacrifice still could have been practiced, at least in places outside of proper Egypt. Even if Egyptians did not actually kill a victim during the heb sed, we must remember that Abraham’s story occurred in Ur, not Egypt. We know human victims were ritualistically sacrificed in Babylon in Abraham’s time, and if Egypt’s priests went to Chaldea to perform the Sed festival it is certainly possible the local king incorporated a local cult of human sacrifice, just as Joseph Smith indicated. It was a priest of a non-Egyptian god, El-Kanah, who carried out the execution.

Think about it—why did Abraham consider it so important to list the five gods involved in this event? Why did he draw out hieroglyphs of their identities at the commencement of the record? Because it was a blending of multiple cults. It was an international spectacle, and the human sacrifice came from the local El-kenah cult, not necessarily Egypt’s Sed Festival. Joseph Smith did not indicate human sacrifice was the standard Egyptian practice, but that the Egyptian rites could have such a sacrifice adapted into them. My theory is Joseph Smith saw this vignette on the Hor fragment, understood that it derived from Egypt’s Sed Festival, knew that Abraham’s experience was a Sed Festival involving Chaldean cult behavior, and then wrote his explanations for the Facsimile accordingly.

Chaldean Human Sacrifice – Chaldean art contemporary to Abraham displays Sed Festival iconography, such as this Chaldean cylinder in the Louvre collection. It shows “a man kneeling beside a large jar” on a three pillared table, with three



FIG. 145.—Chaldean cylinder. Basalt. Louvre.

libation jars above—similar to Figure 10 in Facsimile 1. A standing man makes an offering to a figure seated upon a throne, with a tree blossoming behind. “If we may believe M. Menant some of the cylinders belonging to this period represent human sacrifices... thrown into the flames as they were in Phoenicia”¹⁵ Is it just coincidence this Chaldean human sacrifice scene resembles Sed portrayals and contains elements found in Facsimile 1? The sacrifice of humans by knife and fire are well attested in Chaldea, and physical remains of human sacrifice by knife or fire in Chaldea continue to be found all the time.¹⁶

Human sacrifice later involved Canaanite gods Moloch, Ishtar, and Chemosh,¹⁷ and they used “passing through the fire”¹⁸ as a term for human sacrifice, similar to how Abraham was said to pass through “the fire of the Chaldeans.”¹⁹ Those fire “sacrifices to Moloch may have been intended to prolong the king's life”²⁰ like the function of the Sed, argues James George Frazer. Its influence can be seen in sacrifice rituals around the world, he says:

“If, however, these sacrifices were originally offered to or in behalf of the human king, it is possible that they were intended to prolong his life and strengthen his hands for the performance of those magical functions which he was expected to discharge for the good of his people. The old kings of Sweden answered with their heads for the fertility of the ground, and we read that one of them, Aun or On by name, sacrificed nine of his sons to Odin at Upsala in order that his own life might be spared. After the sacrifice of his second son he received from the god an oracle that he should live as long as he gave him one of his sons every tenth year. When he had thus sacrificed seven sons, the ruthless father still lived, but was so feeble that he could no longer walk and had to be carried in a chair. Then he offered up his eighth son and lived ten years more, bedridden. After that he sacrificed his ninth son, and lived ten years more, drinking out of a horn like a weaned child. He now wished to sacrifice his last remaining son to Odin, but the Swedes would not let him, so he died and was buried in a mound at Upsala. In this Swedish tradition the king's children seem to have been looked upon as substitutes offered to the god in place of their father, and apparently this was also the current explanation of the slaughter of the first-born in the later times of Israel. On that view the sacrifices were vicarious, and therefore purely religious, being intended to propitiate a stern and exacting deity.

Similarly we read that when Amestris, wife of Xerxes, was grown old, she sacrificed on her behalf twice seven noble children to the earth god by burying them alive. If the story is true—and it rests on the authority of Herodotus, a nearly contemporary witness—we may surmise that the aged queen acted thus with an eye to the future rather than to the past; she hoped that the grim god of the nether-world would accept the young victims in her stead, and let her live for many years.

The same idea of vicarious suffering comes out in a tradition told of a certain Hova king of Madagascar, who bore the sonorous name of Andriamasinavalona. When he had grown sickly and feeble, the oracle was consulted as to the best way of restoring him to health. 'The following result was the consequence of the directions of the oracle. A speech was first delivered to the people, offering great honours and rewards to the family of any individual who would freely offer himself to be sacrificed, in order to the king's recovery. The people shuddered at the idea, and ran away in different directions. One man, however, presented himself for the purpose, and his offer was accepted. The sacrificer girded up his loins, sharpened his knife, and bound the victim. After which, he was laid down with his head towards the east, upon a mat spread for the purpose, according to the custom with animals on such occasions, when the priest appeared, to proceed with all solemnity in slaughtering the victim by cutting his throat. A quantity of red liquid, however, which had been prepared from a native dye, was spilled in the ceremony; and, to the amazement of those who looked on, blood seemed to be flowing all around. The man, as might be supposed, was unhurt; but the king rewarded him and his descendants with the perpetual privilege of exemption from capital punishment for any violation of the laws."²¹

Notice the similarity to what we see in Facsimile 1: the victim was bound horizontally on an altar with the head to the east (right direction) and a priest approached him with a knife. That victim got away with his life, however. Earlier human sacrifices which were much more brutal evolved into this later Sed festival play-ritual. Substitute sacrifice turned into mimicry. Campbell says:

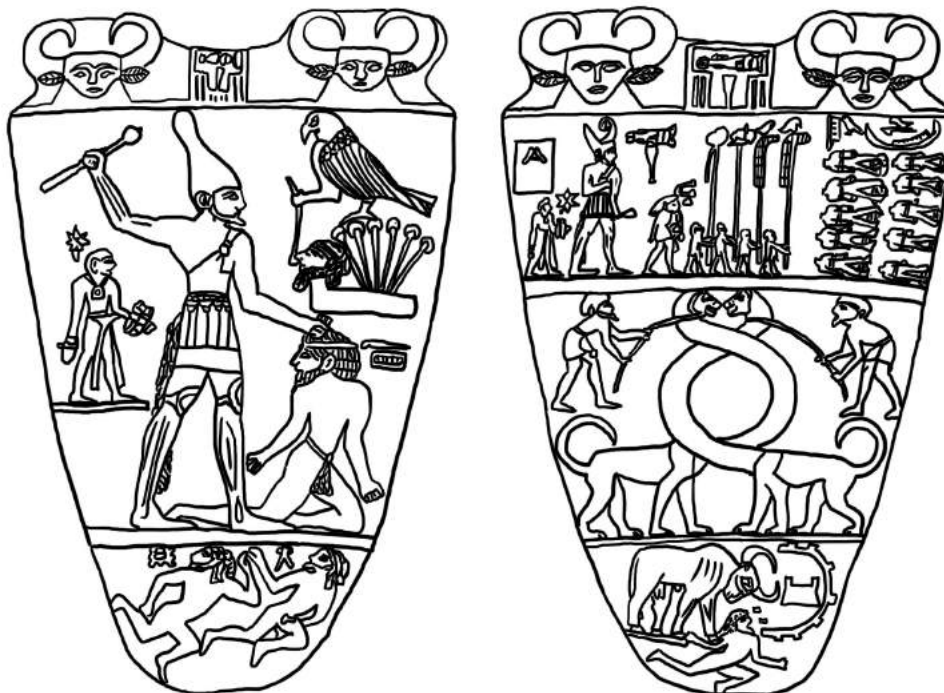
"In the earliest centuries of the prehistoric hieratic city-states - for which we have ample circumstantial evidence, and which I am dating c. 3500 - 2500 B.C. - the kings in their mythic identification are to such an extent "open behind" (to use the apt phrase of Thomas Mann) that they gave their bodies to be slain or even slew themselves in the festival mime: as, indeed, kings in India continued to be slain as late as the sixteenth century and in Africa into the twentieth. In Egypt, however, already in the period of the Narmer palette (c. 2850 B.C.), their individualities had to a certain extent 'closed,' so that the holy death-and-resurrection scenes were no longer being played with all the empathy of yore - at least by the players of the leading part... Somewhere, some time, at some point on the prehistoric map not yet brought into focus by research, the king had taken maat ["right order," akin to dharma or the Tao] unto himself...

Instead of that old, dark, terrible drama of the king's death, which had formerly been played to the hilt, the audience now watched a symbolic mime, the Sed festival, in which the king renewed his pharaonic warrant without submitting to the personal inconvenience of a literal death... the real hero of the great occasion was no longer the timeless Pharaoh (capital P) who puts on pharaohs, like clothes, and puts them off, but

the living garment of flesh and bone, this particular Pharaoh So-and-so, who, instead of giving himself to the part, had found a way to keep the part to himself. And this he did by stepping down the mythological image one degree. Instead of Pharaoh changing pharaohs, it was the pharaoh who changed costumes."²²

If Egypt no longer sacrificed people for real by Abraham's time, why did Chaldea revert to this barbaric practice (and pass it on to Moloch and other local cults)? The answer may be that it ensured Egypt's authoritative influence over Mesopotamia. Such a personal sacrifice by the community keeps them more devoted to an authoritative foreign presence. The Following of Horus procession, part of the Sed Festival, served as state propaganda to generate patriotism for Egypt (and ensure the peaceful collection of taxes).²³ Local sacrifice served an important role in this procession, as a state which sacrificed for Egypt was more apt to give fealty to Egypt, according to Ellen Morris:

"In First-Dynasty Egypt, where the government was especially invested in promoting the bold fiction that the pharaoh was a god on earth, the smoke and mirrors intended to create the atmosphere of otherworldly power must have been particularly intense. So the progress was a chance to exhibit the divine personage of the ruler before his people, and it was also a chance for the king and court to assess for themselves the wealth and loyalty of the provinces... If the full-blown ceremonial that accompanied the Following of Horus eventually came to be seen by Egypt's population more as a burden than an honor, this may account for the fact that the custom is poorly attested following the First Dynasty... along with the even more egregious custom of retainer sacrifice."²⁴



Sed Festival's Violent Origins - Some of the earliest and most important evidences for the Sed Festival show that human sacrifice was a means of retaining authority in foreign lands. The Narmer Palette from the beginning of the Pre-Dynastic Period shows the king's real or imaginary defeat of nearby lands.²⁵ It shows the execution of captives, the king upon his throne, and a parade procession of the Horus bird. Schnusenberg and Sullivan:

"The king is wearing the heb-sed tunic to which an animal tail is attached. The obverse side shows the king wearing the white crown of Upper Egypt and holding captive the chief of the enemy, and above this the royal falcon Horus is destroying a bearded captive. On the reverse side, the king is wearing the red crown of Lower Egypt in a triumphal procession... He is flanked by a scribe and a sandal bearer; this is preceded by royal standard bearers, an age-old mythological configuration. In front of the king are again decapitated enemies. Thus, at the center of this dense arrangement of symbols is again the victory of the king 'who has smitten the enemy.' As a victor, he has once more overcome the threatening chaos of the enemy and maintained cosmos and order... The smitten enemy on the front might be from the Delta, Lower Egypt. The bearded foes on the bottom of the verso, however, might be Canaanites because Narmer Menes also penetrated into Canaan. This was probably not purely a military conquest, but there was most likely an intense Egyptian-Canaanite cultural exchange, mainly through trading. The cultural exchanges might also have included mythological exchanges and transformations..."²⁶

The back side bears a similar arrangement to Facsimile 1, and we can form a narrative for why Facsimile 1 resembles Sed Festival portrayals. King Narmer raises his arm to strike the head of the bound Canaanite captive. Upper-right to the unfortunate prisoner of war, a papyrus plant sprouts from some kind of saucer and a bird pulls from it "the breath of life that it takes out of the" defeated foreign land.²⁷ This bird might specifically relate to Horus as it does in Facsimile 1. The falcon was in funeral literature recognized as the spirit of the deceased lying on the couch. In the Orsokon Sed Festival, an inscription below a lion couch vignette with a hovering bird reads: "Horus appears, he has received the two plumes, he is King Osorkon, given all life."²⁸ The king greets Horus the bird.

Below the raised arm are the hieroglyphs: "servant of the king," and there is a priest holding a jar and the sandals from off his feet. Two defeated enemies lay at the bottom of the scene. The front side shows the same priest and Narmer. Before them, four priests hold processional banners—each showing an animal idol that we below the lion couch in Facsimile 1. Before them lay rows of horizontal decapitated bodies of the enemy. The next register down shows two lions with long intertwined necks, and below that, a bull gores an enemy as a symbol for the king's victory.

As you can see, Narmer palette, which is so filled with ritualistic violence, shows early traces of themes that are to be found in Facsimile 1. The left-hand priest slaying the captive, the upper right-hand bird, the four idols, the lion, etc. The symbolism then tightens into a pointedly more ritualistic form on Narmer's Macehead which was found in Hierakonpolis alongside the palette.²⁹ Perhaps this was the very mace used by Narmer to kill his enemies in the palette.



On the Narmer mace, a bird hovers above a pavilion structure where the king sits on his royal throne upon a raised platform. Two fan-bearers support his place from below. Notice how the bird's wings are stretched down protectively in a way similar to Figure 1 Facsimile 1 and the fan-bearers stand in place of Facsimile 1's idols. The king faces directly toward a figure sitting in a dais or palanquin structure, known as "the royal child." Note the legs of this structure and its similarity to the lion couch. Some say is that this figure is a princess who arrived to be married to Narmer, and others say it "represents a deity rather than a person."³⁰ Whoever it is, it sits in a position similar to the bound Canaanite captive on the Narmer palette. Yet others say this figure is "the representation of a captive ruler brought before Narmer, and followed by his subjects who are compelled to perform a sacred dance."³¹ Also, the cow and calf above it inside a cartouche are thought to be sacrificial elements. Behind him are three walking figures effaced on either side by three basins. These subjects of the captive ruler are thought to be the three runners of the circuit run ritual in the Sed festival. Above him are the four standard-bearers, and below are prisoners and spoils of war.

The palette focuses on military conquest and the mace apparently focuses on ritual involving the conquest, but we can see clear similarities. "The Narmer Palette and the Macehead are distinct, yet they have symbolic and configurational overlappings."³² Another macehead found

with these items, called the Scorpion Mace, shares similarities as well, and these similarities may all relate back to the Sed festival. "Although the scenes depicted on Narmer's Palette and Scorpion's macehead cannot be definitely identified as components of the Heb-Sed festival, it is notable that both kings are depicted on these monuments wearing a bull's tail."³³ Siegfried Schott and Jacques Vandier said the "Narmer Palette commemorates a celebration of victory over defeated 'northern' enemies or a royal jubilee celebration later known as the Sed festival."³⁴

This ritual behind Narmer's violent conquest in Pre-Dynastic times is thought to be early Sed festival, and the Sed may even date to before that, according to Schusbenberg:

"The early mention of the heb-sed on the Palermostone indicates that it was by then already an age-old living tradition. Indeed, dramatic finds on the 'Main Deposit' of the decorated Tomb 100 at Hierakonpolis, the archaic cradle of Egyptian monarchy, testify to the existence of the heb-sed during the predynastic periods. The Scorpion Maceheads, the Narmer Palette, and the Narmer Macehead testify to the kingship in its cosmogonic role and to the existence of the heb-sed in prehistory."³⁵

The killing of the foreign captives at the temple was thought to renew the king's rule, according to Mostafa Elshamy:

"The Narmer Macehead fuses two possibilities by showing the royal sed festival, a ritual of renewal in principle celebrated after thirty years of reign, with the enumeration of vast numbers of captives and a representation of offerings and a temple, in which the god to whom the fruits of royal success were to be dedicated would be worshipped.. Thus, what is shown is a ritual of conquest allied to a prospective ritual that will bring benefits to the king, perhaps in the next life, and hence indirectly to society... The Narmer Macehead probably shows a scene of the heb-sed."³⁶

Those three captives or priests running the circuit inside the three washing basins are an interesting enigma; perhaps they relate to the three libation jars on the Chaldean cylinder and the three jars Horus uses to give life to the king as Osiris. The Osorkon Sed-festival shows three women: "...in the accompanying scene there are three women called 'singers' who are shown holding lotus flowers."³⁷ They remind me of the three virgins that were sacrificed before Abraham due to their sexual purity and spiritual virtue just before Abraham was placed on the altar. Abraham made a point to specify that all three were offered "at the same time."³⁸ On the Narmer Macehead, they are clearly male, and they are thought to be performing sacred dances or three participants in the circuit running ceremony, even with their hands bound behind their backs. Archaeologists have speculated that this was a competitive race that gave the defeated enemy a chance to win back their land. "While probably not meant to be a ritual

of territorial claim, the fact that the figures are occupying the space between the lunettes in the same manner as the king himself would, raises an interesting possibility."³⁹

The figure in the palanquin structure, at least, is thought to be female, and to be a queen or mother role in the regenerative process. The purity and virtue of the individual who played this role would therefore be important. Elshamy goes on:

"Depictions of the heb-sed festival from Early Dynastic and Old Kingdom contexts reveal a language of potent sexual symbolism, particularly connected with the role of the queen in the rituals that sought to rejuvenate the king... The carrying-chair as a feminine uterine image and the sceptre a masculine phallic image were employed in the mythological context to represent the interactions of opposition in the process of regeneration. Reviewing the scenes where the royal women (probably queens or even mothers of kings) are shown sitting in the *rpyt* a common theme emerges.... The placing of royal women in the carrying-chairs to the left of the throne was to sexually stimulate the king so he could regenerate himself-analogous with being 'bull of his mother'. The enclosed uterine-like cloak could symbolize the womb which gave (re)birth to the king... However, it seems likely that priestesses would have performed rituals to stimulate and arouse the god sexually, so that he would continually re-enact the fertility act, make the land fertile. On the occasion of the king's heb-sed, the rituals performed at the Min temple would clearly have been geared towards prolonging the king's rule over Egypt, through an enhancement of his vitality and stimulation of his sexual potency... The Lady seated in a palanquin is the soul of Egypt, Egypt's two-land Soul."⁴⁰

The phrase "bull of his mother" brings us to Facsimile 2. One purpose of the Facsimile 2 hypocephalus—as described on the very document,—was to give the king self-regenerating powers as a "Bull-of-his-Mother." Anti-Mormon critics like to rake Joseph Smith over the coals for Facsimile 2 for Figure 7 which explicitly shows a fertility act, yucking about it like Middle Schoolers, yet doesn't the Book of Abraham clearly describe a fertility aspect to the sacrifice ritual? The Sed festival portrayal here on the Narmer Mace shows a similar regenerative element. The garment worn by the recumbent figure in Facsimile 1 is clearly a womb-symbol and therefore may assume the very symbolism of the palanquin figure in the Narmer Macehead.

Elshamy points out another interesting aspect: a pit in front of the palanquin leads down the steps into the subterranean realm where the defeated enemy lays rotting. He calls this "the annihilation destiny" for "evildoers" who oppose the king. Well by all appearances, doesn't it look like the palanquin and the three runners are moving toward this pit? What does that tell us?

These Narmer objects therefore provide a violent sacrificial context for early Sed Festival rites. They display imagery similar to Facsimile 1, though a lot would change by the time Facsimile 1 was produced for its funeral context. The association with Abraham becomes even more likely when we consider Egypt's political influence over Mesopotamia at this time, and the fact that these Narmer objects including Chaldean elements.

"Egyptian palettes, such as the Narmer Palette (3200–3000 BC), borrow elements of Mesopotamian iconography, in particular the sauropod design of Uruk... The Egyptian symbol of the king smiting his enemies with a mace was adopted centuries later by the dynasties of Mesopotamia."⁴¹

The violent symbolism of Narmer and the Sed festival clearly manifests in later Egyptian funeral rites. The later funeral Opening of the Mouth ceremony included "animals brought to be sacrificed" which "typified the conquest and death of the enemies of the dead Pharaoh."⁴²

Serekh - Later Sed Festival scenes simplified it to just a few elements. Here we see a single captive figure performing a dance or running, with three basins on either side. Steps lead up to the king on his royal throne on the platform inside the pavilion structure. The bird—clearly a Horus falcon now—perches on top of a serekh. A 6th dynasty similarly shows the falcon bird perched over the serekh,⁴³ in the position we find it in Facsimile 1. The two ostrich feathers helped the king reach this bird, "the dead king was supposed to ascend into heaven" using them.⁴⁴ The zig-zag line below the ostrich feathers represented the waters of Nun, which matches with Figure 12 of Facsimile 1.



The Serekh is a new element in the scene. It served as a kind of emblem of the king's rulership, later became a prominent part of the Sed Festival. In Facsimile 1 we see it stretch clear across the entire scene—Figure 11. Joseph Smith correctly identified Figure 11 as pillars of heaven. Facsimile 1 is the only known lion couch scene to have a serekh. Coincidence? Now, with the introduction of Figures 12 and 11, and the sacrificial figure and Figure 10, the Sed scene becomes even closer to Facsimile 1.

Figure 10 "Abraham In Egypt" - We see traces of the Sed Festival in Joseph Smith's explanation of Figure 10: "Abraham in Egypt." This same Figure shows up in all three Facsimiles, and Egyptologists interpret it to be "an offering table covered with lotus flowers."⁴⁵ Joseph Smith consistently called it: "Abraham in Egypt." Did he get it wrong? Skeptics assume Figure 10 is just an "altar, with the offering of the deceased, surrounded with lotus flowers,

signifying the offering of the defunct.”⁴⁶ They say, “In Egyptian art, it is found in almost all drawings of major god figures, and has absolutely nothing whatsoever to do with Abraham.”⁴⁷ But that simply isn’t true. There is no other lion couch vignette in history that has this offering table. There are plenty of such offering tables in Egyptian art but zero in *this* context. So how can they tell us what it means? The preparing of the deceased’s body for a funeral was not the time for these sacrifices, so there should be no reason for this table to be there. Scholars have a hard time explaining it and default to: *‘it is a sacrifice offering, randomly thrown in there, I guess.’* Why is it there? Why would the Egyptians make a “defunct” offering in this stage of the mummification process, and where is there a single other case of this in Egyptian literature? Egyptologists don’t know, but Joseph Smith’s explanation “Abraham in Egypt” answers each of these questions.

Church scholars also have a hard time explaining how this Figure relates to “Abraham in Egypt.” It seems like quite a coincidence that a vignette which Joseph Smith interpreted to be a sacrifice scene is the only vignette of its kind in the world to include a sacrifice table. But what specifically does it have to do with Abraham? Hugh Nibley said the lotus on a vessel table “may well symbolize the exchange of courtesies between the court of Egypt and its guests,”⁴⁸ and Abraham was an important guest in Egypt. That’s as good an explanation as any, but then I would expect Joseph Smith to put “Abraham being received in Egypt” or at least specify it has to do with Abraham visiting Egypt and not the sacrifice ritual in Chaldea like the rest of the Facsimile shows. The attempt on Abraham’s life did not happen in Egypt; it happened in Chaldea. What about this offering table imbues Abraham in Egypt and what does it have to do with Abraham’s sacrifice event? The answers to all these questions may lie in Figure 10’s similarities to the hieroglyph for “Sed Festival.” It may be a reference to the very Egyptian ritual that Abraham experienced in Chaldea.

Libation Jars - The two libation jars on either side of the table in Figure 10 were important to the Sed Festival ritual. If these were wine jars we would expect them to sit on the table, but instead they rest underneath, on either side of the table pillar. These jars we can clearly identify by their appearance as the *bes* libation jars which were used in Sed festival rites, as well as in Egyptian funeral rituals: “In the Sed Festival scenes the king is occasionally represented as carrying two of these vases”⁴⁹—one in each hand. The libation waters were “poured ‘under the sandals’ of the king, a ritual that formed a significant part of the Sed festival ceremonies,” by which we know “the libation is not necessarily a funerary ritual.”⁵⁰

The table that stands over the two libation jars was used for sacrifice in the Sed Festival. A Sed Festival scene at Karnak shows the king “offering before two offering-stands, outside a roofed kiosk which contains two more stands and a row of jars.” Such Sed Festival libation scenes often “show rows of men offering and pouring libation before an offering-table, while two butchers cut up the carcass of a steer” for sacrifice.⁵¹ The animal sacrifice is speculated to be “a more humane or civilized” maturation of a pre-dynastic ritual that involved “the ritual killing of

their king" if he was found to be unfit to continue as ruler.⁵² While no physical evidence of such a human sacrifice has been found, we know at least at some point bulls were sacrificed "rather than the killing of a human, for whom the bull was sometimes a sacrifice," as their remains have also been found at Djoser's Step Pyramid complex, the tomb of Skhem-Ka, and the tomb of Queen Her-Neith—all dating to the first dynasty.⁵³

The 5th century alchemy book *Merlini Allegoria* likely derived from the ancient Sed Festival sacrifice, as it contains very similar themes. It tells of two elements being used to revive the king from death: water libations and fire. Both forces were used to restore his kingship so he can dominate his enemies. Carl Jung explained:

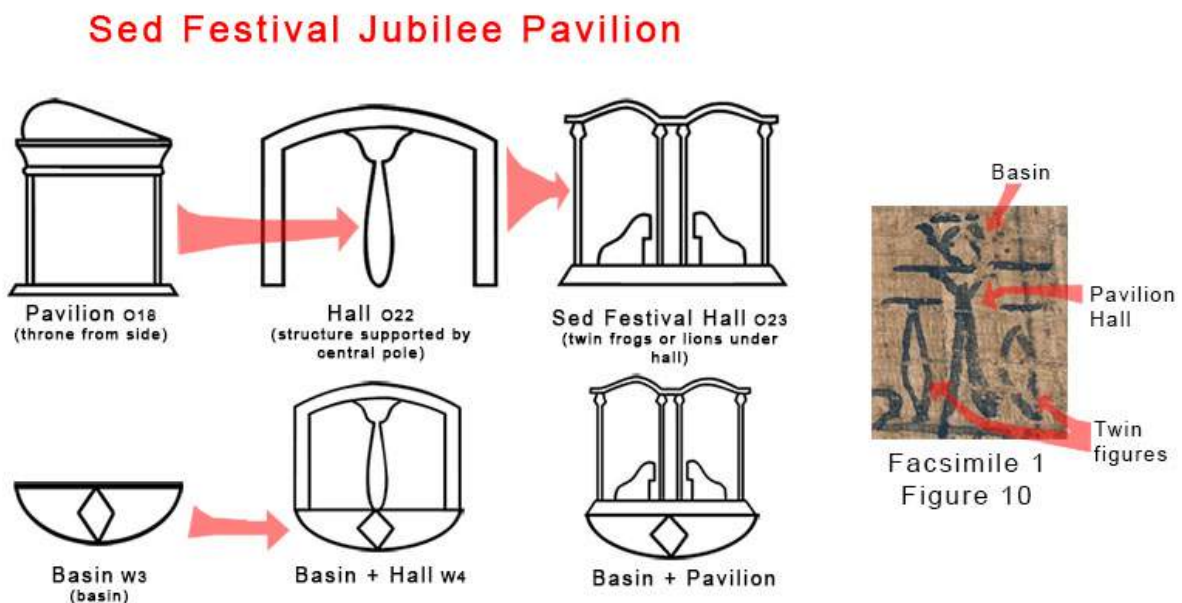
"The allegory tells us of a certain king who made ready for battle. As he was about to mount his horse he wished for a drink of water. A servant asked him what water he would like, and the king answered: 'I demand the water which is closest to my heart...' When the servant brought it the king drank so much that 'all his limbs were filled and all his veins inflated, and he himself became discoloured.'... He demanded to be placed in a heated chamber where he could sweat the water out. But when, after a while, they opened the chamber he lay there as if dead... Finally the Alexandrian physicians gave way to the Egyptian physicians, who tore the king into little pieces, ground them to powder, mixed them with their 'moistening' medicines, and put the king back in his heated chamber as before... They then washed him with sweet water until the juice of the medicines departed from him, and mixed him with new substances. Then they put him back in the chamber as before. When they took him out this time he was really dead. But the physicians said: 'We have killed him that he may become better and stronger in this world after his resurrection on the day of judgment.'... They now wanted to bury the corpse, but the Alexandrian physicians, who had heard of these happenings, counselled them against it and said they would revive the king.... The Alexandrian physicians took the body, ground it to powder a second time, washed it well until nothing of the previous medicines remained, and dried it. Then they took one part of sal ammoniac and two parts of Alexandrian nitre, mixed them with the pulverized corpse, made it into a paste with a little linseed oil, and placed it in a crucible-shaped chamber with holes bored in the bottom; beneath it they placed a clean crucible and let the corpse stand so for an hour. Then they heaped fire upon it and melted it, so that the liquid ran into the vessel below. Whereupon the king rose up from death and cried in a loud voice: 'Where are my enemies? I shall kill them all if they do not submit to me!' All the kings and princes of other countries honoured and feared him."⁵⁴

Though adapted to the alchemist's interest in manipulating the elements, we clearly find in this story the libation jars found in Figure 10 of Facsimile 1. We also see the king's duty to dominate his enemies upon renewing his kingship which is a Sed Festival theme. In the Sed rites this involved "ritual combat"⁵⁵ that tested to see if the king was still fit to rule.

"This parable contains the primitive motif of the murder or sacrifice of the king for the purpose of renewing his kingly power and increasing the fertility in the land. Originally it took the form of killing the old and impotent king... The old body had to die; it was either sacrificed or simply killed, just as the old king had either to die or to offer sacrifice to the gods (such as Pharaoh offered libations to his own statue). Something of this kind was celebrated at the Sed festival. Moret thinks the Sed ceremony was a kind of humanized regicide."⁵⁶

Figure 10's Relationship To Sed Festival Hieroglyph – Offering tables were portrayed in a variety of Egyptian contexts, but this offering table is portrayed in a fashion particularly similar to the Sed Festival hieroglyph. The Sed Festival hieroglyph started with a "side view of the pharaoh seated"⁵⁷ on a royal throne: the Pavilion. This Pavilion character was doubled and combined with the Hall character to form a jubilee pavilion with a central pillar. The Sesostri III Heb-Sed Pavilion illustration with its double throne and structure of pillars is a complex rendition based on the hieroglyph: "two chapels on a dais with sloping sides or stairs with two empty thrones back-to-back."⁵⁸ The Sed hieroglyph is simplified to just the roof, pillars, and two effacing thrones. What do we see in Facsimile 1 Figure 10? A central table pillar similar to the Hall character and two convex jars in the place of the two thrones.

To indicate a festival, the Sed hieroglyph was often joined with the Basin *heb* hieroglyph—an "alabaster bowl that is determinative for festival."⁵⁹ The bowl shows up Figure 10, resting atop the table rather than below, but still, Egyptians would have recognized the similarity of Figure 10 with its central pillar and twin figures to the Sed Festival Hall. It may not look quite the same but the essential elements of the hieroglyph are there. The Basin in Figure 10 with the diamond shape inside would make this a Festival event.



Egyptians imbued the Sed Festival hieroglyph with thick symbolism that served as a basis for Egyptian drama in general:

"For the real nucleus of this festival, we must turn to a hieroglyph that will help us to unlock the mysteries of the heb-sed. In its clear and simple form and yet dense symbolic construct, the hieroglyph of the heb-sed provides, in my opinion, the key with which to unlock the mythological matrix that underlies not only the heb-sed per se but ancient Egyptian drama and theater as well." ⁶⁰

Why The Sed Festival Hieroglyph Changed Forms – That the Sed Festival hieroglyph changed should not surprise us, as it was known to evolve into other related forms. The central pillar between two characters becomes different things in throughout the Sed events. The king proceeds between the two towers of the temple in the Following of Horus. It becomes a wolf's tail between two legs in the Festival of the Tail. In the raising of the Djed column ceremony, it is a column turning from horizontal to a vertical position between two tjet signs, to symbolize the king's rise to power. The Abydos temple of Set I shows the king and his wife on either side of the djed column, raising it up, standing in place of the twin thrones. The twin thrones become frogs as "symbols of regeneration,"⁶¹ life rising from the creation floods of the Nile river. This hieroglyph took different forms for different parts of the Sed event, but the elements were still there.

If the artist who drew Facsimile 1 had meant to make it specifically about the Sed Festival, they would have simply put the Sed Festival hieroglyph. Facsimile 1 was not meant to show a Sed Festival, but the artist included a reference to the Sed Festival for his specific funeral context, which is okay for them to do, as this composition of hieroglyphs could change forms in Egyptian literature for whatever was going on. The Chapel of Horus at Set I's Temple of in Abydos shows a scene with something similar to the offering table between the king and Horus (see next page). The king presents his regalia to Horus, and between them we see twin pillars, a central wolf tail, and a flowering lotus above.

The very next scene in the Chapel of Horus shows the king approaching an enthroned Horus with his hands on an offering table that looks very much like the table in Figure 10. Horus holds a reed staff, regalia of kingship, toward the king which has the Sed Festival jubilee symbol attached to the end. Twin lions face each other inside the Pavilion structure, with the basin below. A djed column and ankh extend horizontally from the symbol. In these scenes, "the king makes offerings and receives the symbol of the Heb-Sed Festival."⁶² The horizontal ankh rose to a vertical position, much like how the recumbent figure on the lion couch awakened and arose.



This endowment of divine authority through the Sed follows the king's presentation of his right to rule in that first scene—two parts—and the transformation of the offering table between these two scenes follows the transformation of the between enthronement to

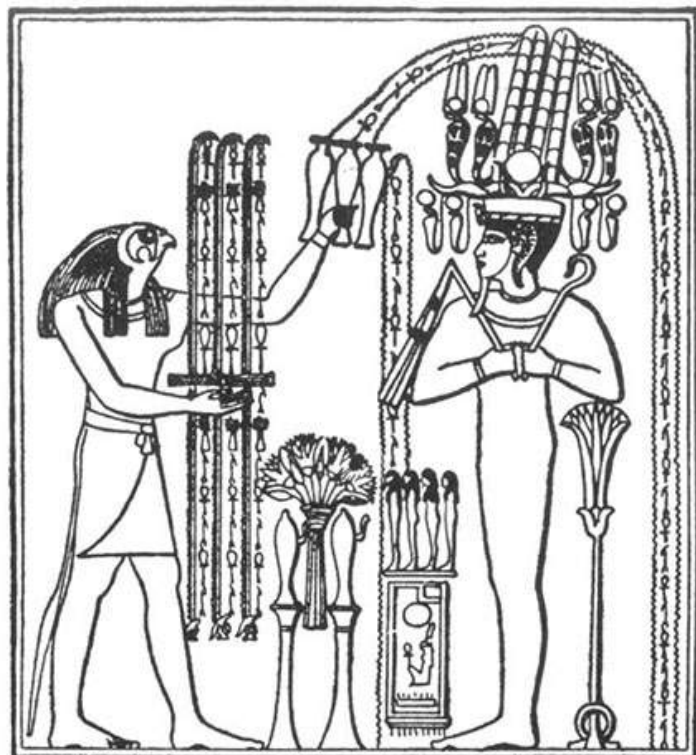
endowment. In our Figure 10, there are elements of both scenes: twin pillars, central table, and flowering lotus, which suggests Figure 10 infers an enthronement and endowment of divine authority to rule.

The same composition of elements can be seen throughout the Neo-Assyrian city of Nimrud in Mesopotamia, including ivory passels "showing young Egyptian pharaohs flanking a lotus stem and flowers,"⁶⁴ clear evidence that this Sed Festival iconography influenced Chaldea, the location of Abraham's story.

The rites performed with libation jars in the enthronement scene were reciprocated by Horus in the Sed Festival with renewal of strength and royal power:

"The ritual course of the king occurred in Egypt in contexts of the renewal of royal power, especially as part of the sed festival... conceived to amalgamate the concept of regeneration traditionally expressed by the running pose with concepts connected to the hst vase, i.e. with purification (of the ruler, the temple building, the statue etc.), the water libation as an offering, water in general and Nile water as the source of life and guarantor of fertility in particular."⁶⁵

The illustration to the right⁶⁶ shows Horus offering an endowment to the king, who as in Facsimile 1 is identified with Osiris, with three libation jars in his hands in place of the Sed Festival symbol. Compare this with the Chaldean image from earlier. Notice the offering table between them is the wolf tail with convex jars on either side (or twin pillars) and a flowering lotus between them. It is the same composition as



Horus giving "life" to Osiris.

in scene in Set I's Chapel of Horus except here Horus is presenting three libation jars instead of a Sed Festival symbol. Notice also the four sons of Horus next to them, which match the four canopic jars in Facsimile 1. Three libation jars or three basins are frequently seen in Sed Festival illustrations to suggest the divine endowment of exalted life.

Between Earth & Sky - Jehovah's rescue of Abraham relates to the Sed festival's finale of exaltation. It also included an initiation similar to the Sed Festival of receiving God's name. "I will take thee, to put upon thee my name," Jehovah told Abraham.⁶⁷ In the Sed Festival, "the king was regarded as Osiris on earth," a "complete Osirification."⁶⁸ Jehovah gave Abraham His name and called him His son: "And he said unto me: My son, my son."⁶⁹ The Sed's secret rites included a coronation ceremony that "involved a confirmation of the king's solar status as 'son of Ra.'" The king adopted the name of Osiris at death and Horus at rebirth: "Horus appears resting on his southern throne, and there occurs a uniting of the sky to the earth."⁷⁰ This declaration was spoken toward each of the four cardinal directions.

The Book of Breathings funeral rites incorporated the Sed Festival king's appearance on the horizon between earth and sky. We see the same theme in the Hor scroll: "so that he might join the horizon with his father, Re, to cause his soul to appear in heaven as the disk of the moon... May you enter into the horizon together with Re."⁷¹ This is stated as the very "purpose" of the Book of Breathing⁷², and therefore links the Book of Breathing directly to the Sed. The very function of the Book of Breathings goes back to the Sed jubilee:

"According to Bell (1988), the Jubilee formula first designates the king as being responsible for lifting up the sky, thereby separating heaven and earth and setting them on their proper foundations. This is followed by a transformation of the king into the air god Shu, in which he then fills the empty space between heaven and Earth with the air of his own life giving breath (hence, the frequent presence of the nefvt fans in images of the Sed-Festival), whereby, 'causing throats to breathe.'"⁷³

In the Book of Abraham, the sacrifice ritual was performed on a sacred hill dedicated to a sun god, Shagreel, and it was done "after the manner of the Egyptians."⁷⁴--between heaven and earth.

Abraham's descriptions of a sacred solar hill match the Sed and can be seen also in later funeral rites. What did this union of the deceased with Horus look like? It involved the Horus bird appearing and taking him up to the heaven: "Horus appears resting on his southern throne and there occurs a uniting of the sky to earth."⁷⁵ It is the very same bird we see in Facsimile 1.

The king ascended the steps we see in Sed scenes to symbolize solar movement up the sacred primordial hill. In Facsimile 1, ascendancy is implied by the waters of Nun (Figure 12) laying

below the sacrifice scene. "Insofar as the coronation dias symbolized the primordial hill that emerged from the ocean of Nun at the beginning of creation, the king in ascending it and being crowned upon it was reenacting on earth the primordial appearance of Atum-Ra." ⁷⁶ The Hor scroll began by addressing a "priest of Amen-Re." This priest prepared him for this solar ascendancy: "The Osiris, God's father, priest of Amon-Re... master of secrets, god's priest... may you give to him beautiful and useful things on the west like the mountains of Manu." ⁷⁷ The Book of Breathings helped the deceased "circumamb the primordial hill... crosses the water to the Primal Hill" and join "the illumination" at sun's dawning. ⁷⁸ The "Potiphar's Hill" in the Book of Abraham text matches this primal hill.

The Niuserre Sed temple site in Egypt is laid out so that the sun ascended the temple's sacred hill in like manner. The entire temple "sits on an artificial mound." ⁷⁹ The temple is positioned east to west following the sun's path (same as at the Nauvoo temple), with the sacrificial altar in the direct center, at the sun's noon phase. "The altar stood in the open court almost at the center of the temple." Looming above it to the west stood a giant obelisk representing the primal hill, and to the south a solar boat made of masonry. ⁸⁰ This sacrificial altar itself contained significant symbolism:

"The upper block is circular (possibly representing the hieroglyph representing the sun god Ra) and the lower four blocks are carved to represent the hieroglyphs forming the word "hotep" (which can be translated as "offering", "satisfied" and "peace"), so the altar itself could mean "Ra is satisfied"." ⁸¹

The circle on a square is a well understood symbol in modern Latter-day Saint temple architecture as a union of earth and heaven--Horus on the horizon. The square here is also significant for the four cardinal directions. It's "a mandala depicting the four directions." ⁸² The square's alignment to the directions obviously relates it to the four sons of Horus: "the four sons of Horus represent the four cardinal directions as they extend out." ⁸³ The side-perspective of Facsimile 1 cannot portray such an altar, but what do we see underneath the lion couch? The four sons of Horus, supporting the king's ascendancy. They represent the four cardinal directions.

In the Sed festival rite of the king gaining his right over the kingdom, the king entered the temple dedication field and "would round the boundaries of the field four times," ⁸⁴ to represent his dominion over the entire world. Abraham likewise circumvented the borders of Canaan four times to indicate his ownership of the land forever, (see Genesis 13:17) following the "ancient custom according to which a person signified his claim to a piece of ground by walking around it." ⁸⁵ Abraham's walk around Canaan was "symbolic of Abraham's right to the land," following the Egyptian "ceremonial walk around a field or a tour of his realm in order to symbolize the renewal of his sovereignty." ⁸⁶ This clearly resembles the king circumscribing the primordial hill in the Sed festival. God's promise that Abraham's posterity would spread to the

four corners of the earth was given to Abraham four times, and the same promise was given to each of the four patriarchs. This symbolism for the spread of his posterity and dominion is exactly the same as in the Sed Festival.

The central circular stone may relate to Facsimile 2, which is a circle representing the eye of Ra upon which the deceased is laid. The solar boats on either side of Facsimile 2 meet at the very center at the sun's noon phase. Indeed, if we were to look at Facsimile 1 from a top-view it may be that Facsimile 2 is to be placed on the center of the altar within Facsimile 1. The three virgins in Abraham's story, which correlate with the three libation jars and the three pillars of the Sed hieroglyphy, could fit on top of such a massive altar as that at Niuserre. If Facsimile 2 were considered the circular face of the altar in Facsimile 1, the three virgins would correlate with the three Figures in the center: Figures 1, 22, 23. We even see this same arrangement of three figures in Facsimile 3--Figures 2, 3, and 4.

12 & 30 Year Festival - Another curious thing about the altar is that it forms a twelve-sided star pattern of the base stones. This may symbolize to the sun in the midst of the earth and twelve constellations or twelve "fixed stars." It may have to do with the twelve years in the Egyptian calendar. It may also speak to the schedule of the Sed festival--sometimes held every 12 years.⁸⁷ Also, consider the numbers involved in the posterity of Abraham: his finding the one true God led to four successive patriarchs--Abraham, Isaac, Jacob, Joseph--and then the twelve tribes of Israel. We see 12 "pillars of heaven" in the serekh at the bottom of Facsimile 1.

Typically, the Sed Festival was held every 30 years of the king's reign. This is popularly attributed to solar cycles in the Sirius period⁸⁸ or Saturn's revolution around the sun,⁸⁹ or the time it took to complete an "image" of Horus in the sky, as Bishop Irenaeus explained in the 2nd century:

"And since the highest heaven, beating upon the very sphere, has been linked with the most rapid procession of the whole system, as a check, and balancing that system with its own gravity, so that it completes a cycle from sign to sign in thirty years,—they say that this is an image of Horus, encircling their thirty-named mother. And then, again, as the moon travels through her allotted space of heaven in thirty days, they hold, that by these days she expresses the number of the thirty aeons. The sun, who runs through his orbit in twelve months, and then returns to the same point in the circle, makes the Duodecad manifest by these twelve months; and the days, as being measured by the twelve hours, as a type of the invisible Duodecad. Moreover, they declare that the hour, which is the twelfth part of the day, is composed of thirty parts, in order to set forth the image of the Triacontad."⁹⁰

Jesus was 30 years old, remember, when he was baptized in water and the Spirit descended upon him as a dove—like the angel of the Lord in Facsimile 1. Compare that imagery of Jesus'

baptism with Facsimile 1. Baptism involves the raising of a recumbent to a vertical position; a priest performed both the ritual killing and revivification of the individual; the person being baptized wore a sacred shroud-like garment, etc. As for the number 12 years, Jesus went to the temple to begin his teaching at 12 years old. Murdock pointed out:

"At this festival the Pharaoh was made manifest as an incarnation of Osiris, and hence there may have been some tradition that Osiris was incarnated or chosen to be Lord of mankind exactly thirty years before he attained his earthly throne as Pharaoh... the idea perhaps passed thus into Christian minds that the manifestation of Jesus at His baptism occurred, like a Pharaoh's Sed-festival, exactly thirty years after His divine appointment, or birth in this case..." ⁹¹

Judas received 30 pieces of silver for betraying Jesus to his death, in reference to the sacrificial death aspect of the Sed Festival. The cross itself includes the Sed's imagery of the recumbent versus vertical positioning.

Joseph in Egypt became Pharaoh's second in command at 30 years old, which certainly must have made clear to everyone in Egypt the great extent of his authority. It took 30 years after God covenanted with Abraham to spread his seed as the stars until the time Isaac was born. Jacob (Israel) was born when Isaac was 30 years old.

The meeting of the eastern and western solar boats in the center of Facsimile 2 was celebrated in the Festival of the Beautiful Embrace. This was the supreme moment the morning and evening met with the brightness of the noonday sun, and Horus and Hathor exchanged powers in a sacred marriage. The Festival of the Beautiful embrace concluded with the "return of Hathor" and "the royal installation, patterned after the original Sed Festival when Hathor first meets the embrace of Horus."⁹² Figure 5 of Facsimile 2, which describes Hathor in the embrace, is therefore directly descended from the Sed Festival.

The union of heaven and earth at the Sed festival site resulted in the appearance of the Horus bird and the king's ascent into the sky, suggested by the deceased king receiving two ostrich feathers in the Sed Festival illustration. The three royal daughters, the sky bird, the human sacrifice, the jackal priest, the altar—all these elements in the Sed Festival illustration were there in the Sed festival. Petrie described the Sed rituals:

"...the conclusion may be drawn thus. In the savage age of prehistoric times, the Egyptians, like many other African and Indian peoples, killed their priest-king at stated intervals, in order that the ruler should, with unimpaired life and health, be enabled to maintain the kingdom in its highest condition. The royal daughters were present in order that they might be married to his successor. The jackal-god went before him, to open the way to the unseen world; and the ostrich feather received and bore away the

king's soul in the breeze that blew it out of sight. This was the celebration of the 'end,' of the sed feast. The king thus became the dead king, patron of all those who had died in his reign, who were his subjects here and hereafter. He was thus one with Osiris, the king of the dead. The fierce custom became changed as in other lands, by appointing a deputy king to die in his stead... After the death of the deputy, the real king renewed his life and reign." ⁹³

The cyclical nature of the Sed event was symbolized by the running circuit of the king and the procession of the king led by the jackal-headed priest. Schnusenberg:

"This circular motion and the 'appearance' of the king signify the first appearance of the Sun and Re, whose image the king represents. The king is twice purified and carried around in a palanquin in which he visits the different sanctuaries of the gods in different locales of the country. A procession of officials, priests, and gods with their standards are led by the chthonic Upwaut, personified by a priest wearing a wolf's mask." ⁹⁴

Procession Of The Jackal-Headed Priest - The officiating priest in the Sed festival illustrations was the same jackal-headed priest we see in Facsimile 1. "If the Sed-festival were in honour of the jackal-god Sed, it would be natural that the figure of the jackal should take a prominent place in the ceremonies." ⁹⁵ "The Followers of Horus were key figures in the sed festival." ⁹⁶ A jackal-headed priestess of Anubis is shown leading the Bubastis temple Sed Festival, holding the emblems of Anubis. ⁹⁷ He led an important parade procession to the Sed Festival grounds, and other priests wore jackal-headed masks leading the procession. ⁹⁸ "In these reliefs, the Following of Horus is shown participating in the rituals of the Sed-Festival, particularly as accompaniment to the enthroned king." ⁹⁹ The leading priest revived the dead king, but before that could happen, the priest had to solemnly bury the expired king—or his proxy substitute. Frazer:

"A procession of standards is depicted beside the enclosure; it is headed by the standard of the jackal-god Up-uat, the 'opener of ways' for the dead. Similarly on a seal of King Zer, which is referred to 5300 B.C., the king appears as Osiris with the standard of the jackal-god before him. In front of him, too, is the ostrich feather on which 'the dead king was supposed to ascend into heaven. Here, then, the king, identified with Osiris, king of the dead, has before him the jackal-god, who leads the dead, and the ostrich feather, which symbolizes his reception into the sky.' There are even grounds for thinking that in order to complete the mimic death of the king at the Sed festival an effigy of him clad in the costume of Osiris was solemnly buried in a cenotaph." ¹⁰⁰

The New Year day procession involved priests wearing Anubis and Horus masks, holding the banners we see in the Sed Festival illustrations. Tamara Siuda:

"After the Nehebkau Festival, children would stand anointed and in festival clothes at their doors, holding flowers and plants in honor of Horus (Sadek 181). Priests wearing falcon or jackal masks representing the royal ancestors as the soul of Nekhen (Hierakonpolis Magna) and Pe (Buto) carried an icon of Horus from his sanctuary on a special litter in silent procession (Fairman 189). Before the litter, priests carried the divine standards, and behind the litter, the other gods from Horus' family processed in their own respective shrines. This procession ended at the Sacred Falcon Temple in the outer temple precinct, where living falcons were presented to Horus' icon... By the New Kingdom, the festival was two days long and celebrated on I Peret 1 and 2. Seit I celebrated his Heb Sed on this day, which is noted in inscriptions located at Abydos and at Nuri in Nubia as 'the beginning of eternity and the start of happiness for hundreds of thousands of years and millions of Sed festivals.'"¹⁰¹

The Greek Horos Procession of later years was based on this Egyptian Horus procession. The word *Horos* came from Horus, and meant "to dance,"¹⁰² and the procession involved the kind of ritual dancing that is illustrated in the Sed. Horos also meant "limit/boundary," likely influenced by Horus's role as "Horus of the two horizons," the mediator between heaven and earth.¹⁰³ Remember, the Hor scroll Book of Breathings named the deceased person it was written for "Horos."¹⁰⁴ So, when we see Horos lying on the lion couch and joining the Horus bird, we need to remember that Horos and Horus were synonymous. The figure on the couch already is identifying as Horus in this vignette.

Sacrifice At The Following Of Horus Festival - The Following of Horus procession, which derived from the Sed and was sometimes held together with the Sed Festival, was known to include sacrifice:

"'Following of Horus': censing a sacrificial victim...

The first sign seems to be the hieroglyph k3p, usually translated as 'burn (incense), 'cense'. The second sign, showing a lapwing with a knife superimposed over it, has been read as hsq, 'cut off', 'sever', 'behead'... the third sign of the group—a seated (female?) figure with what looks like liquid of some sort (blood?) issuing from her head—may be determinative for a sacrificial victim. The combination of the verb 'cense' with a sacrifice is plausible, since the offering of sacrifices in temples may well have been accompanied by the burning of incense."¹⁰⁵

This Anubis figure who popularly performed the funeral functions shown in some lion couch scenes also ritually removed and replaced the heart of the Pharaoh in the Sed festival, which we see in Facsimile 1. Scully and Wolf:

"Some depictions show him leaning over the bier of pharaoh, preparing his body for

immortality. Although conventional Egyptology calls him the Divine Embalmer and considers these rituals to have been based in funerary beliefs and performed primarily as funerary rites, there is mounting evidence that they were practiced as shamanic renewal rites for the living pharaoh. Over time, these esoteric, secret rites were also offered to the high priests and certain nobility...

According to Naydler, the Sed festival, which was supposed to be held at thirty-year intervals in each pharaoh's reign, was enacted to renew the power of the pharaoh... it included rites similar to the one that follows is plainly written in the Pyramid Texts, most specifically as translated from the walls inside the burial chamber, antechambers, and corridors of the pyramid of Unas...

In order for the heart to be fully renewed, it must be surgically removed and placed in a safe place... Anubis and his mother, Nephthys, officiate in this ceremony. To complete this, you must literally put your life, your heart, into Anubis's hands." ¹⁰⁶

Skeptics deny that evidence for a literal human sacrifice of this kind exists, but evidence certainly does exist. An inscription of King Aha in a feast dedicated to Horus and Anubis shows a priest "apparently stabbing a seated captive in the breast, which for him suggested a scene of a captive being sacrificed at the royal funeral."¹⁰⁷ King Aha is here called "born of Horus and Amuit (Anubis). According to Vandier, the king is going to kill a prisoner and this ceremony is related to a feast dedicated to Horus and Anubis ("nebride")."¹⁰⁸ Egyptologist Vladimir Vikiéntiev "related this fragmentary label to one with a similar representation bearing the serekh of Djer."¹⁰⁹

An illustration of the Osorkon Sed Festival includes an officiating jackal-headed Anubis priest holding a sacrificial knife, carrying out the duty of killing and awakening, as also referenced in funeral rites. An interesting point by 'Sellerseclipse':

"Then... at the top of the steps of the baldachino is a priest with a knife and a stick... And certainly here, the presence of the 'opener of the mouth' and the priest who carries the sash, along with the the Sem-priest, suggest the same rites that are done before a mummy or statue of a ruler... all suggesting a funerary association... The scene of the prostrate ruler has the words 'AWAKE' written above it, so one could easily conclude that this is a mock death and rebirth ritual. It appears to be based on a thirty year period after which the king in predynastic times may have been murdered but is only subject to a mock death."¹¹⁰

The Bruce's Tomb in Thebes likewise shows "Anubis and Horus sacrifice to Osiris; figures with knives... The act of the opening of the mouth."¹¹¹ The four sons of Horus which we see below the Facsimile 1 lion couch are present in this "Eye of Horus" sacrifice rite in the Opening of the Mouth funeral ceremony:

"Ra goeth out from the tomb of the god, and Horus of the gods cometh to sacrifice to Osiris... 'Raise thyself up! Anubis standeth there... Osiris Khenti Amenti, thou art the Eye which Ra-Atum loveth, thou art his Ka. Hail to thee, O Osiris Sept in the heavens, who arrivest happily in his lands, when he travelleth among the stars. Raise thyself up... 'I come, O Osiris, and I glorify thee, the Four Gods (i.e. the sons of Horus) carry thee on their arms... Nephthys comes as protectress of the bier of Osiris." ¹¹²

Cult Of The Crocodile - Figure 9 of Facsimile 1, the crocodile among the waters, devoured the sacrificial offerings. This was the Egyptian "Cult of Sobek, a crocodile god fed with the offerings of human sacrifice," and it was thought to influence the transubstantiation in the Catholic communion. ¹¹³ Consumption of Catholic communion as literally the body of Christ may come from how Sobek consumed the body of Osiris.

Joseph Smith called the crocodile the "idolatrous god of Pharaoh," and the priest of Pharaoh king of Egypt was the one presiding over the ritual. ¹¹⁴ The crocodile was therefore in charge of the entire scene, and scholars have recognized this—though until now they haven't grasped exactly howso. The crocodile's eye vertically mirrors the priest's knife—exactly midway across the Facsimile—which clearly associates the crocodile with the knife and its human sacrifice. But to fully understand the crocodile's role, we need turn to Sobek, the crocodile God in the Sed Festival.

Sobek's title was "Sobek, Lord of the Heb-Sed Festival," ¹¹⁵ and he served as the royal symbol ruling over the Sed events. He served the same protective role in the Sed as he would serve in funeral rites, yet another Sed Festival element that made its way into the Book of Breathing: "Similar to the protection of the dead, a pair of crocodiles represent the protection of the king during his Sed-Fest, in an early Ptolemaic relief at Medamud." ¹¹⁶ The heavens in the sky were thought to be like the river Nile, and the crocodile provided the king safe passage across the Nile. This is why Sobek in Facsimile 1 is located among the waters of Nut the sky goddess. Figure 4 in Facsimile 2 speaks to the same journey, only in that case there it is a solar boat in which the deceased rides rather than by means of a transformation. Sobek "controlled the waters" of the "celestial Nile" in its creative inundation flood. ¹¹⁷

In Egyptian myth, Sobek ate part of Osiris' dead body. ¹¹⁸ Egyptians came to see him as both a power of destruction and renewal. Page & Biles:

"People feared the Nile crocodiles, and so they began to ask the god of crocodiles for safe passage in their realm. As time went on, Sobek became so much more than just lord of the crocodiles. Some Egyptian myths have Sobek, not Nun, as the one who came out of the waters of chaos, to create the world.

The power of the crocodile became associated with battle, so Sobek became the patron of the pharaoh's army... Sobek tended to call upon other gods and goddesses who were more suitable for protection of people in need.

In a later myth, it was Sobek who caught the four sons of Horus in a net as they emerged from the waters of the Nile in a lotus blossom."¹¹⁹

This same kind of imagery is found in the Old Testament. The baby Moses floated along the waters of the Nile to avoid death and was rescued by the daughter of Pharaoh. Sobeknefru is thought to be this daughter who rescued Moses.¹²⁰ It just so happens that the name Sobeknefru means "the beauty of Sobek."¹²¹ She was also the first female Pharaoh of Egypt and was usually portrayed wearing the Sed Festival garment.¹²² Young Moses thus experienced a kind of Sed Festival birth.

A vignette in the Ani Book of the Dead shows "a crocodile upon a pylon or doorway," much like the crocodile in Facsimile 1 above the serekh palace doorways.¹²³ Below this is the chapter title: "The chapter of changing into a crocodile." Here Osiris Ani declares triumphantly, "I am the crocodile which dwelleth in terror, I am the sacred crocodile and I cause destruction."¹²⁴ Clearly, the crocodile in the Facsimile 1 vignette likewise is there to cause destruction, which means eating people.

Church scholars frequently point out that King Unas was labeled Sobek in a fertility rite:

"The king appears as the crocodile-god Sobk:
 Unas has come today from the overflowing flood,
 Unas is Sobk [crocodile god], green-plumed, wakeful, alert,
 The fierce who came forth from shank and tail of the Great Radiant one.
 Unas has come to his streams,
 In the land of the great flowing flood,
 To the seat of contentment
 Which lies, green-pastured, in lightland,
 That Unas may bring greenness to the Great Eye in the field.
 Unas takes his seat in lightland,
 Unas arises as Sobk, son of Neith;
 Unas eats with his mouth,
 Unas spends water, spends seed with his phallus;
 Unas is lord of seed who takes wives from their husbands,
 Whenever Unas wishes, as his heart urges."¹²⁵

Sobek "eats with his mouth" the sacrifices that they offer, sits with kingly authority upon his

"seat of contentment", and fertilizes the mother of Egypt rising from inundation floods. This takes us back to the king's progenitive role we have seen in the Sed Festival illustrations, where the king provides new life for the kingdom. Jeremy Naydler describes it:

"He has gone through to 'the land of the great flood' that lies beyond these doors. And there, in the Akhet, the place of transformation and rebirth, he makes the grass green and brings fertility to the fields. He also brings fecundity (greenness) to 'the eye of the Great One,' who is here feminine and should be understood as the cosmic goddess from whom he was born, the 'Great Flood' herself. He thus both emerges from and fecundates her, as does the sun god, and this cosmic fertilization spills over into the natural world. And so Unas, enthroned in the Akhet, the mythical place of regeneration, 'casus the grass to become green.' We have already seen... that the spiritual regeneration of the king during the Sed festival involved at the same time the renewal of the powers of fertility throughout the land. A Sed festival backdrop to this utterance therefore seems quite plausible." ¹²⁶

The three libation vases and three water basins in Sed illustrations spoke to the yearly Nile inundations. Over time, there some interchange developed between the libation rites, the running course, and sacrificial offerings in the Sed. The "running with the vase" rite (vasenlauf) involved the king running his circuits while holding "an oar in one hand and a vessel in the other," ¹²⁷ which rite became varied and contaminated in later Sed Festival rites. Though, "of the three running scenes, the Vasenlauf was the most comprehensible and it often appeared in Egyptian art unadulterated and independent of the other two rites." ¹²⁸ Various elements of the early Sed thus combined into this one event, which particularly spoke to the king's progenitive role as Sobek. Laszlo Torok:

"The ritual course of the king occurred in Egypt in contexts of the renewal of royal power, especially as part of the sed festival. While it is improbable that the scenes at Naqa, which are unique in the Kushite material, would have been specially modeled on the rite connected to the Egyptian sed festival, they may well have been conceived to amalgamate the concept of regeneration traditionally expressed by the running pose with concepts connected to the hst vase, i.e. with purification (of the ruler, the temple building, the statue etc.), the water libation as an offering, water in general and Nile water as the source of life and guarantor of fertility in particular." ¹²⁹

The crocodile's presence in Facsimile 1 is hugely significant and particularly ties it back to the Sed Festival. Skeptics treat it as if this is just a happy little crocodile randomly thrown in there, but it speaks to the journey of the deceased to heaven across the heavenly Nile and the king's royal authority to progenerate the land upon his renewal.

Location Of Abraham's Sed Festival - Ur sun temples resemble Egyptian sun temples "built

for the celebration of the Sed-Festivals"¹³⁰ The Babylonian sun temple of Marad lay north of Ur on the Euphrates is one such location. While little is known of the original temple, we know Nebuchadnezzar rebuilt it to show his right to rulership.¹³¹ In an inscription, Nebuchadnezzar consecrated the temple to his "prosperity" and for the gods to "be favorable and joyfully (make) my life to a far distant day with abundance of glory, fixity of throne and length of rule to eternity do thou lengthen."¹³² Another prayer to Lugal-Marada by the king likewise closely resembles the Sed Festival:

"O Lugal-Marad, lord of all, hero, kindly look with favor upon the work of my hands. Grant as a gift a life of many days, an abundance of posterity, security to the throne, and a long reign. Smite the evil minded: break their weapons: devastate the lands of my enemies. Slay all of them. May they fearful weapons which spare not the foe be stretched forth, and be sharp for the defeat of my enemies. May they be at my side. Before Marduk, lord of heaven and earth, make my deeds appear acceptable: intercede for me."¹³³

An inscription at the Bel sun temple in Babylonia reads: "O Lord of the earth, dwelling in the temple of the Sun, take hold of the hands which are lifted to thee, to thy city Babylon grant favors."¹³⁴ This is similar to the Lord's words to Abraham: "Behold, I will lead thee by the hand."¹³⁵ When we examine the name Nimrod, which is the name multiple Abraham stories give as the king overseeing the human sacrifice ritual of recalcitrant Abraham¹³⁶, we find that it comes from "Nu-marad" and meant "man of Marad."¹³⁷ The original sun temple at Marad is therefore a likely setting for this Mesopotamian derivative of the Sed Festival rite—the name matches, and the time and place is appropriate for Abraham's story.

In Hebrew, the word "Marad" meant "to rebel" against God, which associates Nimrod with Lucifer, who fell in the pre-existence. Nimrod can also mean: "Namra-uddu, a star god."¹³⁸ Namra-uddu meant "shining light".¹³⁹ Lucifer means "morning star," specifically hel-el: "a shining one."¹⁴⁰ We know that the name Lucifer in the Old Testament refers to the Babylonian king--it appears this association of the Babylonian king with Lucifer went all the way back to Nimrod a.k.a. Marad at the Sed Festival. The Sed occurred according to a 30-year schedule because of the cycle of Jupiter's revolution,¹⁴¹ largest of all planets, (and the Egyptians considered planets to be stars, making it the festival of the greatest shining star.) This connection to the primordial war in heaven is not surprising, as the Sed Festival included the acting out of a primordial creation drama. "The mythical dramas that unfolded during these seasonal festivals were reenactments of the acts of the gods and ancestors at the beginning of creation."¹⁴² The creation drama illustrated the fall of Seth in his primordial battle against Osiris. The king rose victorious and claimed his right to rule as Osiris had conquered the devil Seth. We see the same kind of comparison in The Book of Abraham chapter 3, where Jehovah's victory over Lucifer is compared to Abraham's victory over El-kanah.

God's mention of Abraham's deliverance from the wicked priest right in the middle of God's explanation of the hierarchy of spirits would seem random, until you consider that Abraham's deliverance referred to Jehovah's victory over Lucifer:

"And the Lord said unto me: These two facts do exist, that there are two spirits, one being more intelligent than the other; there shall be another more intelligent than they; I am the Lord thy God, I am more intelligent than they all.

The Lord thy God sent his angel to deliver thee from the hands of the priest of Elkenah. I dwell in the midst of them all; I now, therefore, have come down unto thee to declare unto thee the works which my hands have made, wherein my wisdom excelleth them all, for I rule in the heavens above, and in the earth beneath, in all wisdom and prudence, over all the intelligences thine eyes have seen from the beginning; I came down in the beginning in the midst of all the intelligences thou hast seen." ¹⁴³

Marad was the name of the local Babylonian king responsible for the sacrifice ritual. As for the wicked priest performing the ritual, he was both "the priest of El-kenah" and "also the priest of Pharaoh."¹⁴⁴ To understand what this name means, consider Figure 5 which Joseph Smith called "the god El-Kenah" and Egyptologists name Nekheny, son of Horus. Both names sound similar. The falcon god Nekheny was equated with Horus: "He later assimilated with Horus, who became Horus Nekhenite."¹⁴⁴ As we have seen, this entire vignette and Book of Breathing was dedicated to "Horos" or Horus.

Nekehny is also the name of the Egyptian Sed Festival site, and it is a site that resembles Abraham's description. Su points out:

"Userkaf, the first king of Dynasty V built his pyramid complex at North Saqqara and was the first king to build a royal monument at Abusir, his sun-temple at Abu Ghurob, which he named 'Nekhen-Re' (Stronghold of Re). Swiss archaeologists suggest that the temple in its earliest form may have been connected to the goddess Nekhen, or the goddess Neith, perhaps representing the original mythological mound surmounted by a mast (the obelisk) or to promote the unification of the country by means of the sun religion."

¹⁴⁵

Egypt sought to promote unification of Ur with Egypt with this sacrifice rite. The opposition evident in Facsimile 1 came to be associated with Abraham. The Egyptian Sed Festival priest stands in Facsimile 1 in opposition to the angel of the Lord on the opposite end. He attempts to kill Osiris while the bird attempts to lift him up—in the Egyptian context this refers to Osiris and Seth, and in the Abrahamic context it refers to Jehovah and Lucifer, the sun overcoming darkness in the sun temple. The Ramesseum Dramatic Papyrus presents these themes in a "mystery play" of Seth's battle against Horus, as "performed on the event of the Sed

Festival."¹⁴⁶ It "has been interpreted as part of the ritual associated with the royal Sed Festival."¹⁴⁷ It ultimately reflects the sacrifice of the sinless Lamb of God to bring renewal and rebirth.

Raising The Pole - The raising of the Djed column in the Sed Festival rites referred to the rebirth and rising of the recumbent figure on the lion couch. The column was "raised from a lateral to a vertical position" to symbolism "the raising of the reconstituted Osiris" from the bed.¹⁴⁸ The king in the resurrection would go from a recumbent to a standing position. The "Sed Festival featured the Djed, which was ceremonially raised as a symbol of the potency and langetivity of the pharaoh's rule."¹⁴⁹ Though it started with the Sed Festival, it became adopted as "an important feature in funerary rituals,"¹⁵⁰ The Djed "column is divided laterally into twelve coloured sections," and is a Tree of Life with twelve sections.¹⁵¹ This takes us back to the twelve-sided Sed Festival altar and the prophet Jacob, whose twelve sons spread throughout the world as "branches" of Israel. Consider how similar Jacob's dream of the "ladder to heaven" was to Abraham's dream of the hierarchy of heaven. He observed that Jehovah "stood above" the ladder, as Abraham saw how Jehovah was above the "noble and great" spirits. Upon waking from this dream, Jacob took the "pillow" stone upon which he had slept and "set it up for a pillar." He lifted it from horizontal to vertical position and anointed it, much like the Sed Festival rite of raising the Djed column.

In the Book of the Dead, King Unas likewise found himself on a ladder between Horus (God) and Seth (Lucifer):

"For Unas: 'Ra setteth upright the ladder for Osiris, and Horus raiseth up the ladder for his father Osiris, when Osiris goether to [find] his soul; one standeth on the one side, and the other standeth on the other, and Unas in betwixt them. Unas standeth up and is Horus, he sitteth down and is Set.'"¹⁵²

Jacob returned to the site of this dream thirty years later¹⁵³—appropriate timing for a Sed festival rite—and was told by the Lord that he would be the father of many nations, and he set up an altar for sacrifices.

The center pillar of the offering table in Facsimile 1 is often formed as a Djed column.

The Serekh at the bottom of Facsimile 1 may also reference this Sed Festival rite. Stalae stones "connected with the Sed Festival" mapped out the route for the Sed circuit running, and showed the king with his Serekh.¹⁵⁴ It appropriately suggests a Sed Festival space in Facsimile 1. Stelae stones were also used to mark the "boundary for the necropolis" and "came from the so-called 'klein Festdarstelling [festival presentation]', a group of representations of the Sed Festival" at the sun temple.¹⁵⁵ The Djoser stelae were placed at each of the four cardinal directions of the Sed Festival temple court. They also functioned as "instruments for the rejuvenation of the king during the Sed Festival."¹⁵⁶

They included the serekh Sed illustrations to give context to which king the festival was dedicated for: "The presence on a seal, of this image from the Sed-Festival along with the serekh of king Djer, would have been to date the objects the seal was impressed upon, with a year-name reading 'An Occurrence of a Sed-Festival of King Djer.'" ¹⁵⁷

A victory festival label at the temple to Aha included a serekh and a human sacrifice, per Craig Dochniak:

"To the right of the serekh is a series of hieroglyphs again accompanied by the mes.t hieroglyph for 'fashioning,' above which is placed an image of a reclining jackal instead of the iemv-wt standard. On the far right of the label is the fortified enclosure being commemorated. In summary, the complete label might read: 'The construction and dedication of a fortified enclosure for which a statue of Anubis was fashioned and a ritual human sacrifice occurred.'" ¹⁵⁸

The fertility aspect of Min in Facsimile 2 Figure 7, so derisively mocked by Anti-Mormons, may also be a reference to the raising of the Djed column. "Fertility was at the heart of the Sed Festival," and the running of the circuit event at the Sed Festival was presided over by Min. ¹⁵⁹ This part of the Sed Festival is known to have become a separate 'Min Festival' event during the reign of Thutmose III. Cline & O'Conner:

"Although specific references to the procession of Min are few from this period, there is one ceremony that reoccurs in this material and has a close connection with the cult of that god. Called Raising the Tent Poles... The king inaugurates the 'tent poles', as men climb them, apparently in order to attach protective symbols at the top of the construction. The earliest version of this scene are directly connected with the ithyphallic form of Amun, called Lord of the Tent. Lacau has argued that the ceremony introduced the foundation ritual, with the poles representing the earliest type of Egyptian building." ¹⁶⁰

As the "proper patron of a nomadic population", ¹⁶¹ Min's association with the Egyptian king takes us back to Egypt's reverence for the nomad and the title Mentuhotep and Joseph in Egypt. The Egyptian king's "rule over the land at the Nile and the desert regions was legitimized through" the raising of the tent poles, ¹⁶² much as with the raising of the Djed column.

Egyptian illustrations ¹⁶³ showing the tent poles being raised into a tent shape reminds us of the sacred "teepee" of nomadic Native American tribes. Black Elk of the Oglala Lakota people spoke of a "hoop of the world" ¹⁶⁴ circling the globe, and "in the center grew one mighty flowering tree" holding the structure up like a great pole. Black Elk said the cone-shaped

teepee was designed to be like a nest, a roost for reproduction: "Our tepees were round like the nests of birds, and these were always set in a circle, the nation's hoop, a nest of many nests, where the Great Spirit meant for us to hatch our children."¹⁶⁵ Early records of Native American culture mention twelve poles being used for a teepee.¹⁶⁶

Sed In The Bible - My Sed Festival Theory connects the Sed with the Book of Breathing and Joseph in Egypt with the Sed. The theory is strengthened by the fact that the Bible connects Joseph in Egypt with the Sed. While in prison, Joseph interpreted the dream of the chief baker and cupbearer regarding "Pharaoh's birthday" and the "feast for all his officials." Pharaoh's "birthday" here was actually Pharaoh's Sed Festival.¹⁶⁷ Genesis Rabbah 88:6 calls it Pharaoh's yom genoso. Rivka Ulmer explains:

"I contend that this passage, which specifically mentions Pharaoh's birthday, requires that we examine the Egyptian festival that most closely resembles *genesisia/genosia*, namely the Hebsed or, at least, one of its Roman-Egyptian or Coptic transformations. These later adaptations and their ritual elements were firmly rooted in earlier Egyptian traditions."¹⁶⁸

Consider the story of Joseph in a Sed Festival context. Joseph prophesied that the cupbearer would be reinstated and the baker would be put to death at the time of Pharaoh's Sed Festival. One died and one was restored to royal authority. The ritual cup is, as we have seen, was part of the Sed Festival hieroglyph and appears in Facsimile 1's "Abraham in Egypt" Figure. The three branches of grapes represented fruitfulness and rebirth, but the three white baskets of bread in the baker's dream represented death. "The three baskets are three days. Yet within three days shall Pharaoh lift up thy head from off thee, and shall hang thee on a tree." (Genesis 40:13) We are reminded of the three basins surrounding the three captives/dancers in the Sed Festival illustration.

Joseph's famous coat of many colors is a parallel with the Sed Festival shroud. The shroud was made of fine *idmi*-linen "connected with the rejuvenation or divinization" of the king,¹⁶⁹ and was woven of multiple royal colors.¹⁷⁰ Christina Riggs:

"Similar knee- or ankle-length cloaks were part of the sed festival, a key ritual that renewed the power of the reigning king... A sed cloak was made of *idmy*-linen, the fine-quality cloth equivalent to royal linen on the Old Kingdom linen lists. Latter temple inscriptions specify red, green, or white *imdmy*-linen for the clothing of the gods, all aspects of multicolored light, and the cloth is also associated with the magic, healing eye of Horus. During the sed rites, the king was censured, anointed with oil, and wrapped in the cloak under the protection of a tented structure called the *seh-netjer* (*sh-ntr*)-- identical to the tent some early sources identify as the location for embalming and wrapping the dead. Thus at the heart of the sed festival was the same explicit

connection between fine linen, renewal, and the divine that was expressed through mummification rites and the dressing of cult statues as well." ¹⁷¹

Recall that Joseph's first dream upon receiving the robe was of his sheaves of grain standing "upright" and his brother's sheaves gathering around and worshipping his sheaf. "Do you intend to reign over us?" they asked him. This imagery would sound strange until you consider the symbolism of the recumbent figure versus the figure standing upright in the Sed Festival.

The other obvious Sed Festival reference in the Bible also involves beheading: Herod had John the Baptist beheaded at his own Hed Sed celebration (see Mark 6:21, Matt. 14:6). The term yom genesisia in Joseph's story is found in the New Testament to refer to "Herod's birthday," ¹⁷² and it likewise involved a feast. The dancing of Herodias' daughter before Herod is a splitting image of the Sed Festival illustration. The head on a dish in the Narmer Palette illustration is also a splitting image of what we read in the Gospel of Mark: "brought back his head on a platter." Is it just coincidence that the Narmer Palette shows the head of the king's defeated enemy on a platter? That this was a Sed Festival also explains why Herod was willing to commit blatant murder for such a seemingly trivial oath: he made his oath during a very sacred ritual and it would have undermined his rulership to go back on it.

This proves that foreign despots, including in Mesopotamia, adopted the Sed Festival to their own rituals, and that they involved vicarious human sacrifice of righteous men who dared stand up to the king's idolatry. It also brings up another aspect of the Sed--covenant making. Genesiois/birthday also shows up in the Old Testament as a royal event performed by Israel's kings that eventually had to be ceased when it got in the way of holy worship. "They said, which king does not want his genosia day to be honored? But the Holy One, Blessed be He, wants Israel to honor the Sabbath." (Pesiq. Rab. 23/24 3) Yearly enthronement rituals are indicated in Psalms, ¹⁷³ and elements of biblical rituals such as the blowing of the shofar at Rosh Hashanah trace back directly to the Sed Festival. ¹⁷⁴

Sed Festival themes were adopted in the Psalms to celebrate Jehovah's reign over the earth instead of Pharaohs. It included the primordial creation drama and the battle between Jehovah and Lucifer, and a solemn procession to the throne of God. Shawn Flynn:

"Mowinckel proposed that in pre-exilic Israel there was cultic similarity between Ugaritic texts (specifically the Baal-cycle) and the royal Psalms; he used the similarity to identify a feast, in conjunction with the akitu festival in Mesopotamia, that celebrated the enthronement of YHWH each year during the autumn festival in the enthronement Psalms: Pss 47, 93, 95, 96, 97, 98, 99, 100. In part, this festival celebrated YHWH's rise to kingship due to a cosmological battle and victory over his enemies. This position has been reinforced by Day and is expressed in terms of the Chaoskampf tradition, a

tradition Day dates to the early period of the Israelite expression. As participants, the king and the people triumphantly marched the ark/throne of YHWH into Jerusalem and in this cultic act reinforced the righteousness of the king... This is similar to the sed festival in Egypt evident at the Edfu temple."¹⁷⁵

It certainly makes sense for Israel to adapt the Sed Festival to state events if Abraham's great miracle involved a Sed Festival, and it makes sense for Joseph Smith to apply a vignette influenced by the Sed Festival to an Abrahamic context if Israel had adapted the Festival to its holy rites to such a profound degree.

Chapter 6

Papyrus Discovered With Facsimile 1 & Abraham

Connecting the Hor Scroll to Abraham has been difficult due to the massive time gap between Abraham's time and the 2nd century BC. Few explicit clues are given for why the lion couch vignette appears in the Book of Breathing scroll. Anti-Mormons act like the lion couch is a natural element of the Book of Breathing, but I have seen no explanation for how precisely it ties together with the text. The assumption is that the vignette provides a funeral illustration of Anubis preparing the deceased for the afterlife, but scholars now agree the vignette in the Hor scroll can't be funeral.

Meanings In Egyptian Illustrations Are Hidden - This lack of information was likely withheld by the author of the scroll on purpose, as "the Egyptians did not reveal the mysteries that they have to passers-by nor did they transmit knowledge" to any but "those who are deemed to be most fit." ¹ The vignettes that attended such late Egyptian literature imbued concepts which were hidden from the uninitiated observer. As Jacco Dieleman explained:

"Greco-Roman authors in general not only afforded innate ritual potency to the Egyptian language but also the hieroglyphic writing system. Hieroglyphs were understood as a pictorial sign system that was not made up of phonemes but of symbols directly referring to concepts..."

Learning these mysterious signs was only given to the privileged, as only kings and priests of outstanding character were deemed worthy of hieroglyphic education." ²

So how is a modern scholar, peering in to this world from very limited view thousands of years later, supposed to know what the lion couch vignette meant in the Hor Scroll—much less an uneducated Youtuber? Other late examples of the lion couch vignette can give us some idea of how it was adapted to non-funeral contexts. One papyrus from around the same time gives us a startling clue.

Re-purposed To New Context- John Gee of BYU discovered that a Demotic papyrus created around the same time as the Hor Scroll contains a lion couch vignette similar to Facsimile 1 and invokes the name "Abraham" in Greek directly under it. ³ P. Leiden I 384 was acquired by

the British Museum in 1828 and goes together with a large magical spell book containing 98 spells, called P. London-Leiden.⁴ Leiden I 384's spells "consist mainly of directions for divination processes involving numerous invocations" which were developed from "the pyramid texts and other texts found in the tombs, including most of the Book of the Dead."⁵ Considering the Book of Breathing was a "simplified" form of the Book of the Dead,⁶ and considering the Hor Scroll was found among a collection of several Books of the Dead, it is no surprise to see a Hor Scroll vignette appear in one of the spells in this Demotic papyrus.

These Demotic spells did not pertain to the dead, however. They re-purposed the Book of the Dead spells for medical and other totally unrelated purposes, though they must have had some knowledge of the lion couch vignette's purpose to re-purpose it. Egyptian authors of this time were known to re-purpose old spells for new contexts, and here is a clear example of the lion couch vignette being re-purposed for a non-funeral function. If so, why couldn't the lion couch vignette in Facsimile 1 have elements that had been re-purposed from an earlier Sed festival?

It is interesting to note that "the hand of the alchemical book" that authored the spell collection sold to the British Museum together with Leiden I 384 "is nearly identical with the hand of P. Leiden I 397, which is also a Greek codex with alchemical recipes."⁷ Many old Egyptian spells were being re-purposed for alchemy. The alchemical spell that involves the lion couch vignette happens to be very similar to the alchemy directions for reviving a king we have already seen, which was obviously inspired by the Sed Festival. The 5th century alchemy book *Merlini Allegoria* told of the dead king's body being placed in a "crucible-shaped chamber" and placed in fire so that it would be revived and "honoured and feared" by all.⁸ That spell was about reviving the dead king and restoring his authority to rule so that he could defeat his enemies, while the alchemical love spells were about subduing someone through charm. The Leiden I 384 spell is a love spell— a slightly different purpose, yet both this Leiden I 384 spell and that alchemical spell worked through water libations and heat from fire. Coincidence? The revivification recipe apparently retained some of the Sed Festival purpose while this Leiden I 384 spell used the same actions for a different purpose.

Proxy Figure Burning In An Oven - In the Leiden I 384 lion couch scene, a jackal-headed priest holds what looks like a flaming bowl, which matches what the spell says: "Inflame her." Is it just coincidence that many of the Abraham stories specify flame as the method used to sacrifice Abraham, specifically in an oven?

The spell invokes "Abraham who at..." Unfortunately, the rest of that sentence is missing from the papyrus, but it would make sense for it to read something like: "Abraham who at Marad was burned on behalf of the king." Abraham was apparently being referenced with the medium to be burned. Egyptian spells like this involved some kind of ritual action that a person needed to perform.



"The ritual was the action the magician performed while reciting the spell. Frequently the ritual was elaborate, as in the Heb-Sed festival, in which the the pharaoh had to run, jump, fight, and dance so that his body would be magically rejuvenated."⁹ With this spell, the action was to burn a proxy object.

A similar love spell instructs the spell-caster to burn myrrh as a proxy object: "Spell of attraction over myrrh that is burning. While the myrrh is burning over the coals, recite the formula."¹⁰ Presumably, papyrus is with Leiden I 384 what is supposed to get burned: "[Write these] words together with this picture on a new papyrus..." The magician was to write the spell onto a papyrus and heat it up in a boiling water "bath," and then the papyrus would be a proxy object for the intended victim—the victim's heart would burn. The proxy object would "become a bath-woman and to inflame the beloved with the heat of the bath waters."¹¹ We today associate the use of proxy objects to afflict victims with Voodoo magic, yet this was the very sensibility used in the Egyptian Sed Festival. An object, animal, or human was sacrificed as proxy for the king.

The very next spell after the myrrh spell in Leiden I 384 specifies a cat to be killed as proxy. "For this magical operation, a cat must be 'made into an Osiris,' that is, killed. The euphemism originates from the belief that Osiris represents the dead Pharaoh and therefore, by extension, any dead creature."¹² Now remember, the recumbent Figure in Facsimile 1 identified with Osiris. Did the alchemists understand that a living creature died as proxy for the Pharaoh in

the Sed Festival and that this ritual became the recumbent Osiris we see in the lion couch vignette? They must have. Otherwise why did they draw the lion couch vignette? It would be an awfully big coincidence.

Multiple spells summon Osiris through the burning of an object or creature. "I conjure you, lord Osiris, by your holy names... I give over to you, lord Osiris, and I deposit with you this matter."¹³ Another spell burns an object to receive the power of Abraham: "I have received the power of Abraham, Isaac, and Jacob."¹⁴ Another spell treats Osiris as the proxy sacrificial creature by equating him with the myrrh being burned:

"[M]ake use of myrrh by throwing it on the flat part of an oven and, while it is being consumed, to recite a prayer enumerating the titles of nobility of the personified fruit... 'you who are the battle companion of Horus, the protector of Anubis, and the leader of Isis, just as I throw you, Myrrha, on the turning platform of this oven so that you are consumed, so you too consume my woman..."¹⁵

One spell allows for cooling water to put out the consuming flame and save the sacrificial victim, much like how the angel of the Lord in the Abraham stories extinguished the wicked priest's flames with "pleasant dew":¹⁶

"But if you bring Euphemia, to whom Dorothea gave birth, to me, Theon, to whom Proechia gave birth, I will give you Osiris Nophrioth ["Osiris the beautiful thing"], the brother of Isis, who brings cool water, and will give rest to your soul. But if you fail to do what I tell you, Eonebuoth will burn you up... I invoke you by the one who sits upon the four points of the winds."¹⁷

Who is the one that sits upon the four points of the winds? The figure on the lion couch above the four sons of Horus. Abraham lays over the four sons of Horus--the very person invoked in Leiden I 384.

Control The Heart - Why did they use the Sed Festival sacrifice rite for a love spell? Well, we have seen the fertility aspect involved in the Sed Festival rites, where the king became the progenitor of the earth through male sexual dominance. These fertility spells follow the Sed Festival theme of Pharaoh imposing himself upon a female aspect, as shown in Sed illustrations

It may perhaps seem a puzzling thing that the alchemists would seek the "acquisition of a lover" by trying "to disrupt the victim's eating, sleeping" by inflaming the heart.¹⁸ Why physically hurt the person you are trying to win over? It is certainly physical pain that is intended: "inflicting of fever or other heat relating ill-health in the target... not designed to

make the victim feel 'warm' in the presence of the would-be lover, but rather to make her feel hot or inflamed, like a person coming down with fever in his absence."¹⁹

Why? To replace the victim's heart. Think of *Indiana Jones and the Temple of Doom*, where the evil priest straps the pretty woman to an altar and lowers her into a boiling oven and rips people's beating hearts out of their chests. That movie has a lot of Sed Festival themes, actually. I recall in that movie seeing a young boy, a royal prince, using a proxy object to afflict the hero—Indiana Jones—who experiences a kind of death sleep and is revived back to life by feeling the flames of a burning fire. That quite resembles how the Sed Festival inspired the Demotic love spells.

The Sed Festival's use of proxy sacrifice inspired the alchemists to use proxy objects to kill and rebirth the heart of their victims. They inflamed the old heart to kill it so that a new heart could grow, one that would be in love with or bound to be obedient to the spell-caster. The heart was what the caster sought control over because in Egyptian sensibility the heart controlled a person's body. In The Book of the Dead, the deceased declares: "I know my heart, I have gotten the mastery over my heart;" therefore: "I have gotten the mastery over my two hands and arms, I have gotten the mastery over my feet, and I have gained the power to do whatsoever my ka pleaseth. My soul shall not be shut off from my body."²⁰ Chapter 29 in the Book of the Dead warns against others stealing the heart: a "messenger of all the gods" is "come to carry away this my heart which liveth."²¹ The accompanying vignette shows "Ani standing, with both hands raised in prayer, before four gods who are seated on a pedestal in the form of Maat [justice]; before him is his heart set upon a pedestal." "Hail, ye who carry away hearts, ye who steal hearts!" he cries, "take ye not away this heart of Osiris Ani in your grasp, this heart of Osiris... The heart of Osiris Ani is pleasant unto the gods; he is victorious, he hath gotten power over it... His heart obeyeth him, he is the lord thereof, it is in his body, and it shall never fall away therefrom... I am the lord of hearts, the slayer of the heart... Let not my heart be taken away, let it not be wounded, and may no wounds or gashes be dealt upon me because it hath been taken away from me.... May naught rise up against me in judgment in the presence of the lord of the trial."²² This takes us back to Facsimile 3, where the deceased is found worthy because his heart has been weighed against justice and he enters the Rest of Abraham.

Consider how Abraham in The Book of Abraham described his wicked fathers: "For their hearts were set to do evil, and were wholly turned to the god of Elkenah, and the god of Libnah, and the god of Mahmackrah..."²³ He associated their wicked heart with the four wicked gods shown in Facsimile 1. Consider also how The Pearl of Great Price described the heart in the early days of Adam and the primordial battle of heaven, which is much like how Egyptians associated the heart with the primordial battle of Osiris and Seth: "And in those days Satan had great dominion among men, and raged in their hearts; and from thenceforth came wars

and bloodshed; and a man's hand was against his own brother, in administering death, because of secret works, seeking for power."²⁴

Abraham described God's heart as the motivator of God's actions: "And there is nothing that the Lord thy God shall take in his heart to do but what he will do it."²⁵ This describes a complete mastery of the body through mastery of the heart. It therefore makes perfect sense that the alchemists sought power over their victim's heart by invoking Abraham and the Egyptian Sed Festival.

Similar Demotic Love Spells - Here is what is left of our Leiden I 384 spell, translated by Janet H. Johnson:

"...you bring a sealed... of copper... this lion, this mummy, and this Anubis... while they seek... black scarab... put...:

'...AIDIO ORICH THAMBITO, Abraham who at... PLANOIEGCHIBIOTH MOU ROU and the whole soul for her, NN [whom NN bore]... the female body of her, NN [whom NN bore], I conjure by the... [and] to inflame her, NN whom [NN bore].'

[Write these] words together with this picture on a new papyrus:"²⁶

The word Abraham appears directly below the lion couch illustration. Michael Rhodes prefers to translate "Abraham who at" instead as "Abraham who upon..." because the Greek for "at" and "upon" are interchangeable. He remarks: "the remainder of the sentence is damaged but could be something like 'the couch.'"²⁷

Let's compare this spell to similar love spells among this collection and elsewhere around the same time and location. Here is the complete myrrh love spell found in the same Leiden I 384 book:

"Spell of attraction over myrrh that is burning. While the myrrh is burning over the coals, recite the formula. Formula: You are Myrrha, the bitter, the difficult. You reconcile those who fight each other; you burn and force those who do not acknowledge Eros to fall in love. Everyone calls you Zmyrna, but I call you flesh-eater and heart-burner... settle down in her heart and burn her guts, her breast, her liver, her breath, her bones, her marrow, until she comes to me, NN, loving me and doing all my wishes. Because I adjure you, Zmyrna, by the three names ANOCHO ABRASAX TRO... As I burn you and [as] you are powerful, so you must burn the brain of the woman I love, NN. Inflame her guts and rip them out, shed her blood, drop by drop until she comes to me."²⁸

Pretty explicit, huh? That doesn't sound like a non-human sacrifice to me. That's not just play-acting a human sacrifice, is it?

The three names adjured in this spell are described in another spell, which also uses myrrh, as angels who can give a person control over demonic possession. "I exorcise thee, O myrrh, by the three names Ancho, Abrasax, Tro."²⁹ Myrrh love spells additionally invoked archangels, such as Gabriel.³⁰ The myrrh material was evidently specified to correlate with these specific angels. It would make sense for the Egyptian papyrus being burned in Leiden I 384 to correlate with Abraham, and to be used for a lion couch vignette as the proxy object. Another love spell— famous for being a woman seeking control over another woman— attempts to force the victim to lay upon the couch of Persephone, which refers to entrance to the underworld upon death.³¹

"Constrain Gorgonia, whom Nilogenia bore, to cast herself into the bath-house for the sake of Sophia, whom Isara bore. Drive Gorgonia, whom Nilogenia bore, drive her, torment her body night and day, force her to rush forth from every house, loving Sophia, whom Isara bore, she, surrendered like a slave, giving herself and all her possessions to her, because this is the will and command of the great god... the couch of Persephone delights you, when you go to the longed bed, whether you be the immortal Sarapis, whom the inverse fears, whether you be Osiris, star of the land of Egypt; your messenger is the all-wise boy; yours is Anubis, the pious herald of the dead. Come hither, fulfill my wishes, because I summon you by these secret symbols... burn, set on fire, inflame the soul, the heart, the liver, the spirit of Gorgonia."³²

Here we see the same elements as the lion couch vignette: the Anubis priest, the bed, the god of resurrection (Serapis), Osiris... and a killing by burning.

In another myrrh spell, the victim was to be referred to be titles of nobility. This follows my theory that the name Horos in the Book of Breathing was a title of nobility, associating the deceased with the god Horus. "Make use of myrrh by throwing it on the flat part of an oven and, while it is being consumed, to recite a prayer enumerating the titles of nobility of the personified fruit... 'you who are the battle companion of Horus, the protector of Anubis, and the leader of Isis, just as I throw you, Myrrha, on the turning platform of this oven so that you are consumed, so you too consume my woman..."³³

Rebuttal To Leiden I 384 Theory - The rebuttals by 'experts' to John Gee's work on Leiden I 384 have been ridiculously awful. Edward Ashment at the University of Chicago dismissed Abraham's name in the spell as part of a "series of magical abracadabra words."³⁴ Ashment argues that the name 'Abraham' is a random jumble of letters and just coincidentally forms the name of the individual Joseph Smith applied to Facsimile 1. (No, really, that's what

Ashment argues.) Ashment reasons it must be coincidental random words, because the "subject of that conjuration, too, was a woman — not Abraham." Well, obviously this demotic spell was not trying to inflame Abraham. Nobody has ever claimed that the Leiden I 384 is an illustration of Abraham. We are saying it was derived from a death-ritual that was once performed in Ur and did involve Abraham, and likewise with the Hor lion couch vignette. Abraham was being invoked due the medium to be burned by proxy. Skeptics like Ashment can continue with the 'context' game where they pretend like we are believing something we are not—Anti-Mormons are masters at that game, but there is no way the name "Abraham" is coincidence.

"Abra-' was a widely-used formative element in the magical texts that was combined with various other elements to produce abracadabra words."³⁵ Just random abracadabra syllables smashed together? Why did other similar spells place this random jumble of letters alongside the names Isaac and Jacob? "I have received the power of Abraham, Isaac, and Jacob."³⁶ That's quite a few syllables to be mashed together in just the right way. Is that just coincidence too? Well, if you are atheist who believes life happened by chance, I guess anything is possible. No, the words of spells were very specifically chosen to relate to what was going on. The word 'Abraham' can't be random, nor the similarity of the spell to the Sed Festival rituals.

Leiden I 384 proves that the lion couch scene in Facsimile 1 was historically portrayed in varying contexts and for varying purposes. Joseph Smith explained a different context than the Egyptian context we see in the Hor scroll. Leiden I 384 proves that this lion couch vignette involved Abraham, and that it involved fiery human sacrifice. Leiden I 384 is a smoking gun for Facsimile 1, invoking Abraham as a royal figure and specifying burning or inflaming a human victim in a proxy spell ritual. It is clearly the derivative of the sacrifice ritual Abraham experienced in Ur.

This love spell would be quite an enigma if we did not have Joseph Smith's explanation of Facsimile 1 to reference!

Indicates Facsimile 1 Was Not Hor Scroll's Vignette – Notice that the priest in Leiden I 384 stands between the recumbent figure and the lion couch, exactly as with the Hor Scroll vignette. It can't be coincidence that both artists accidentally drew it this way. It must have been intentional. Yet this is a glaring discrepancy with what we see in Facsimile 1: the priest stands in front of both. Either Joseph Smith of some unknown reason made this drastic change when commissioning the Facsimile 1 woodcut or the Hor Scroll was not the basis for Facsimile 1.

Chapter 7

Book Of Abraham Matches Other Abraham Texts

With what we have learned from debunking the Anti-Mormon narratives, we can gain greater insight into evidences which place us in an offensive position proving The Book of Abraham with physical evidences. Many details in The Book of Abraham correlate with other ancient texts which were recently discovered and Joseph Smith could not have had access to. These details are not found in the Bible and not intuitively to be guessed based on the Christian understanding of Abraham. How could Joseph Smith have guessed these details? How could this possibly be coincidence?

Others have collected many magnificent parallels between the Book of Abraham and other ancient texts about Abraham.¹ Here are some:

Idolatry Was Prevalent In Ur – The Book of Abraham claims idolatry was prevalent in Ur of Chaldea and it caused the people to sin: "My fathers, having turned from their righteousness, and from the holy commandments which the Lord their God had given unto them, unto the worshiping of the gods... their hearts were set to do evil."²

This matches what we read in Jubilees in the Dead Sea Scrolls: "And Ur, the son of Kesed, built the city of 'Ara of the Chaldees, and called its name after his own name and the name of his father. And they made for themselves molten images, and they worshiped each the idol, the molten image which they had made for themselves, and they began to make graven images and unclean simulacra, and malignant spirits assisted and seduced (them) into committing transgression and uncleanness."³ It specifically describes how Abraham's father taught him idolatry and astrology.⁴

Abraham's Father Worshiped Idols - Ancient sources include unique parallel descriptions with The Book of Abraham regarding Terah's idolatry. The Bible does not even mention that Terah was idolatrous, yet somehow Joseph Smith knew. These ancient sources describe idols "of wood and stone," much like the "gods of wood or of stone" mentioned in The Book of Abraham (1:11) In Jubilees, Abraham used the same phrasing to describe the idols as in The Book of Abraham: "they err in saying to a piece of wood: 'Thou art my God,' And to a stone:

'Thou art my Lord.'" (22:18) Compare that to The Book of Abraham: "they would not bow down to worship gods of wood or of stone." (1:11)

- Book of Jasher: "And all the sons of the earth in those days greatly transgressed against the Lord, and they rebelled against him and they served other gods... and the inhabitants of the earth made unto themselves, at that time, every man his god, gods of wood and stone... And the king and all his servants, and Terah with all his household were then the first of those that served gods of wood and stone. And Terah had twelve gods of large size, made of wood and stone, after the twelve months of the year, and served each one monthly, and every month Terah would bring his meat offering and drink offering to his gods; thus did Terah all the days. And all that generation were wicked in the sight of the Lord, and they thus made every man his god, but they forsook the Lord who had created them." ⁵

Notice that this source mentions Terah keeping twelve idols because of the zodiac. This number is an interesting parallel with the Sed Festival.

- George Hamartolos: "Terah lived 135 years... And he was a sculptor, molding and selling gods from stone and wood." ⁶
- Apocalypse of Abraham: "I Abraham, at the time when my lot came, when I was completing my services of my father Terah that he had given me, and I was preparing his sacrifice to his gods of wood, of stone, of gold, of silver, of copper, and of iron, and it was about this time I began to wonder, which of the gods were in truth the strongest." ⁷

Notice how the Apocalypse of Abraham is narrated as a first-person account in this source, like The Book of Abraham. Both this source and The Book of Abraham start with "I Abraham."

- Eliyahu Rabbah 27: "Keep in mind that the household of Abraham's father, idolaters all, used to make idols and go out and sell them in the marketplace." ⁸
- Midrash Rabbah: "Terah was a manufacturer of idols." ⁹
- Conflict of Adam and Eve with Satan: "Ut, the son of Kesed, built a city which he called Ara, where he set up the worship of a host of heaven and idols, and taught men to worship them.... Terah, who was the first to make idols of clay." ¹⁰
- Michael Patriarch of the Syrians: "Serug taught Nahor the Chaldean doctrine of sorcery and divination by the star signs... [Ninus] fashioned large idols of silver and gold for his father Belus' [statues], and had him worshipped... Abraham burned the idol house of his father which was in Edessa (Ur'ha)." ¹¹
- Pesikta Rabbati: "He, saw all the generations that worshipped idols, (saw) Abraham rise up and separate himself from the generations because he would not be like them; (saw) that while they worshipped idols, Abraham rose up and learned wisdom by himself so that he came to worship the Holy One, blessed be He." ¹²

- Kebra Nagast: "I Terah... had a son whose name was Abram... his father sent him off to sell idols." ¹³
- Epiphanius: "Serug, which means 'provoked,' from whom idolatry and Hellenism began among men (as the knowledge which has come to me has it.)" ¹⁴
- Ibn Kathir: "He (the father) said: 'Do you revile my gods, O Ibrahim? If you stop not (this), I will La'arjumannak. So get away from me Maliyan.'" ¹⁵
- Book of the Cave of Treasures: "Some of them through their error adored the heavens, and some of them worshipped the sun, and moon and stars, and some of them the earth, and wild beasts, and birds, and creeping things, and trees, and stones, and the creatures of the sea, and the waters, and the winds... And error having been sown broadcast in all the earth, and the land became filled with idols in the form of men and women." ¹⁶
- Symeon Logothetes: "He alone, of those everywhere suffering from the errors of idols, recognized the true God." ¹⁷

The Damascus Document and Pirkei Avot describe Abraham's father's idolatry, and both point out that the idolatry developed between the generations of Noah and Abraham.¹⁸ This is an interesting detail, as The Book of Abraham includes a promise from God that Abraham will restore the righteousness of the time of Noah before idolatry happened: "Behold, I will lead thee by my hand... As it was with Noah so shall it be with thee, but through thy ministry my name shall be known in the earth forever, for I am God." (1:18-19) ¹⁹

Abraham Rejected His Father's Idols – Jubilees claims Abraham "separated himself from his father, that he might not worship idols with him." ²⁰ The Book of Abraham claims Abraham "saw that it was needful for me to obtain another place of residence" to get away from his father's idolatry. (1:1)

Child Sacrifice Was Practiced - The Book of Abraham's claim that the people of Ur sacrificed their children to idols is mentioned in several ancient sources. They verify The Book of Abraham's claim that the attempt on Abraham's life was one of these child sacrifices. They likewise claim natural disasters afflicted the people because of child sacrifice.

- Kebra Nagast: "...and after him Tara (Terah) reigned. And these are they who made magical images... and a devil used to hold converse with that out of each of the images of their fathers, and say unto them, 'O my son So-and-so, offer up unto me as a sacrifice the son whom thou lovest.' And they slaughtered their sons and their daughters to the devils." ²¹
- Book of the Cave of Treasures: "And behold, from that time the children of men began to sacrifice their sons to devils and to worship idols, for the devils entered into the images, and took up their abodes therein." ²²

- Conflict of Adam and Eve with Satan: "Then in the hundredth year of Nahor, God looked down upon the children of men [and saw] that they sacrificed their children to idols. Then God commanded the stores of winds to open, and to send forth the whirlwind, and gales, and darkness upon the whole face of the earth." ²³
- Al-Biruni: "But after having done it, he repented and wished to sacrifice his son to the planet Saturn, it being their custom to sacrifice their children, as that author maintains." ²⁴
- Chronicles of Jerahmeel: "The Chaldeans came to dip both Haran and Abram in the fire, for they were accustomed to dip them in the fire, just as some nations dip their sons in the water... As soon as the astrologers saw Abraham they recognised him at once, and said to Nimrod, 'O lord the king, this is the child of whom we spoke on the day of his birth, and whom thou didst desire to slay. If it be thy will, we shall bring thee wood and burn him to death.'" ²⁵

Abraham Preached Against Idolatry To His Father – In Jubilees: "Abram said to Terah his father, saying, 'Father... What help and profit have we from those idols which thou dost worship... For there is no spirit in them, For they are dumb forms... Worship them not.'" ²⁶ In The Book of Abraham, Abraham's fathers turned to "the worshiping of the gods of the heathen, utterly refused to hearken to my voice; For their hearts were set to do evil, and were wholly turned to... these dumb idols." (1:5-7)

In Jubilees, Abraham's father warned him: "Keep silent, my son, lest they slay thee.'... and they were angry with him." (12:8) In The Book of Abraham, his fathers "hearkened not unto my voice, but endeavored to take away my life by the hand of the priest of Elkenah." (1:7)

As we have seen, ancient sources indicate Terah turned Abraham over to the king to be killed. This matches what The Book of Abraham says about his fathers: "Therefore they turned their hearts to the sacrifice of the heathen in offers up their children unto these dumb idols, and hearkened not unto my voice, but endeavored to take away my life by the hand of the priest of Elkenah." (1:7) Some other ancient sources specifically name Abraham's father as the one who tried to have him sacrificed:

- Rashi: "Terah had complained of Abram his son before Nimrod that he had broken his images, and he cast him into a furnace of fire." ²⁷
- Chronicles of Jerahmeel: "When Terah arrived home and found his idols burnt, he went to Abraham... Thereupon Terah took Abraham, our ancestor, and went with him to Nimrod. And Terah said to Nimrod, 'O my lord the king, judge this my son who has burned my gods.'" ²⁸
- Surah 19: "Do you hate my gods, O Ibrahim? If you do not forbear, I will indeed stone you to death." ²⁹

Abraham Was Delivered By The Lord's Angel - The Book of Abraham records how "the angel of his presence stood by me and immediately unloosed my bands," (1:15) saving Abraham from the attempted human sacrifice. Some ancient sources simply say God saved Abraham from death. Others specify that it was through an angelic visitation. Some include this detail of Abraham's bonds being released which we see in The Book of Abraham.

- A Study [Midrash] of Abraham Our Father: "In the same hour, Michael said, 'Great One of the universe, I shall go down to the furnace to rescue Abraham.' The Lord said, 'In my name go down to the fire, and I by my glory shall rescue him.'" ³⁰
- Ibn Kathir: "Ibrahim's hands and feet were chained, and he was put in a catapult, ready to be thrown in. During this time, Angel Jibril [Gabriel] came to him and said: 'O Ibrahim! Is there anything you wish for?'" ³¹
- Babylonian Talmud: "...because it was said that when Nimrod the wicked threw Abraham our father into the fiery furnace, the angel Gabriel said to the Lord: 'Permit me to go and make the furnace cold, that it may do no harm to Abraham,' and the Holy One, blessed be He, replied: 'Abraham is now the only one who has forsaken idolatry and believes in God, and I am the only One in the world, hence it would be but fair that the only One should rescue the other exception,' and as the Holy One, blessed be He, would not deprive any one creature of the reward due, He said to Gabriel: 'Thou shalt have an opportunity to rescue thee of his children from the fiery furnace, while I Myself shall rescue him.'" ³²
- Midrash Rabbah: "When Nimrod the wicked threw our father Abraham in the fiery furnace, Gabriel said before God, 'Master of the world, do you want me to descend and save this righteous?' God said to him: 'I am unique and Abraham is unique. It is reasonable that the unique should save a unique.'" ³³
- Islamic legends: "The star that would rob king Namrud of his glory was to be the Prophet Abraham... Abraham said that his God could do anything, the king led the way to the royal cemetery. Here, Abraham knelt down in prayer and lo... the tomb opened and there rose up the old king and still clinging to his shroud but his eyes looking fiercely at his son, whom he addressed in a hollow but recognizable voice: 'Peace be upon you; listen to this young man and follow his advice for he is the chosen prophet of the One God. Do not heed the priests and their useless idols... the king ordered that it must be kept burning for a week. An angel descended from Heaven with a sharp knife and quickly cut the ropes that tied Abraham.'" ³⁴
- Biblical Antiquities: "But God stirred up a great earthquake, and the fire gushed forth from the furnace and brake out into flames and sparks of fire and consumed all them that stood round about in sight of the furnace; 83,500. But upon Abram was there not any the least hurt by the burning of the fire. And Abram arose out of the furnace, and the fiery furnace fell down, and Abram was saved." ³⁵
- Tanna debe Eliyahu: "And at that time the entire household of Terah were idolaters; not one of them acknowledged his Creator. And so all of Terah's neighbor came and

jeeringly tapped him on the head, saying to him: 'You have been put to bitter shame! That son of yours, of whom you have been saying that he was to be heir of this world and of the world-to-come, Nimrod is having him consumed by fire!' At once the compassion of the Holy One welled up, and the holiness of His great name came down from the upper heaven of heavens, from the place of His glory, His grandeur, and His beauty and delivered our father Abraham from the taunts and jeers and from the fiery furnace." ³⁶

Abraham's Father Repented & Followed Abraham - After Abraham was saved from death, The Book of Abraham says: "Therefore, I left the land of Ur, of Chaldees, to go into the land of Canaan... and also my father followed after me," (2:4) though Terah later "turned again unto his idolatry" in Haran. (2:5) This is exactly the same sequence of events described in other ancient sources, though it's not found in the Bible.

- Tanna debe Eliyahu: After Abraham was delivered, "Terah, for the sake of Heaven, proceeded to quit his dwelling place." ³⁷
- Chronicles of Jerahmeel: "Abram, who did not worship, and who did not bow down to the idol, was saved from the fire of the Chaldeans and was not burnt.... When Terah saw that God delivered Abram, he deserted his former faith, and went forth with him (Abram) to dwell in a foreign country." ³⁸
- Ibn Al-Tayyib: "Terah had already started for the promised land, and yet he remained at Haran, because his intention was not pure like that of Abraham, who was the first to turn away from the cultic objects, that is, the idols. Neither Nahor nor Bethuel nor Laban converted perfectly, even after having learned that God had helped Abraham so magnificently." ³⁹

Abraham Learned To Write – The Book of Abraham mentions that Abraham was literate and kept records, which the Bible does not mention. "I shall endeavor to write some of these things upon this record." (1:31) Jubilees mention Abraham's father taught him to write: "and his father taught him writing." (See Jubilees 11:15)

Besides transcribing of the books of his forefathers, Abraham's authorship of The Book of Abraham indicates he wrote his own books. Archaeologists once thought Abraham was illiterate, but many many books have been found that purpose to have been written either partly or in full directly by Abraham:

- Apocalypse of Abraham
- Testament of Abraham
- Book of Jasher
- Jubilees
- 10 Books of Abraham (see al-Masudi)

- Book of Abraham (see Fimicus Maternus)
- Abraham's treatise on astronomy (see Vettius Valens)

Abraham Kept His Forefathers' Books – In Jubilees, Abraham cited words of God he personally kept: "thus I have found it written in the books of my forefathers, and in the words of Enoch, and in the words of Noah." ⁴⁰ He personally copied these books: "And he took the books of his fathers, and these were written in Hebrew, and he transcribed them, and he began from henceforth to study them." (12:27) The Book Of Abraham likewise says Abraham had the books of the ancient prophets: "But the records of the fathers, even the patriarchs, concerning the right of Priesthood, the Lord my God preserved in mine own hands; therefore a knowledge of the beginning of the creation, and also of the planets, and of the stars, as they were made known unto the fathers, have I kept even unto this day." (1:31)

- Genesis Apocryphon: Abraham reads "the [Book] of the Words of Enoch and ...the words of Noah." ⁴¹

Attempted Human Sacrifice Of Abraham - There is no mention in the Bible of of the wicked king's attempt to kill the young recalcitrant Abraham because of his refusal to worship idols. The Book of Abraham claims "the priests laid violence upon me, that they might slay me also, as they did those virgins." (1:12) They tried to kill him because he "would not bow down to worship the" idols. This is a striking detail which parallels many multiple ancient sources, as we have already seen. The Book of Abraham does not actually say what the mode of death was, and the knife we see in Facsimile 1 may not have been what Abraham actually experienced. Most stories say it was death by fire.

Joseph Smith could not have been aware of any of these sources. He did not have access to these sources or anything mentioning these sources when he produced The Book of Abraham. How could Joseph Smith have just coincidentally made it up?

Here are additional ancient sources:

- Targum Jonathan: "It came to pass, when Nimrod cast Abram into the furnace of fire because he would not worship his idol, the fire had no power to burn him." ⁴²
- Tanna debe Eliyahu: "His unnatural father delivered him over to the cruel tribunal of the equally idolatrous Nimrod... He ordered Abraham to be thrown into a fiery furnace. But God delivered him from the raging flames." ⁴³
- Targum Neofiti: "They went out from the furnace of fire of the Chaldeans." ⁴⁴
- Genesis Rabban: "He (Terah) took him (Abraham) and gave him over to Nimrod. (Nimrod) said to him: Let us worship the fire!... I shall therefore cast you in it, and let your God to whom you bow come and save you from it!" ⁴⁵

- Midrash Rabbah: "Then Terah seized his son and handed over to Nimrod, who said to Abraham, We will worship the fire... I worship the fire and cast thee into the midst of it: may the God whom thou worshippest come and save thee out of it! Abraham was then cast into a burning lime-pit and was saved." ⁴⁶
- Book of Jasher (Sepir Ha Yasher): "And they brought them both, Abram and Haran his brother, to cast them into the fire; and all the inhabitants of the land and the king's servants and princes and all the women and little ones were there, standing that day over them. And the king's servants took Abram and his brother, and they stripped them of all their clothes excepting their lower garments which were upon them. And they bound their hands and feet with linen cords, and the servants of the king lifted them up and cast them both into the furnace." ⁴⁷
- Venerable Bede: "They tell that he would have been consumed in the fire of the Chaldeans because it seemed that when Abraham, knowing the true God more than his brother, he refused to worship the fire, which they worship; and therefore both were cast into the fire by the Chaldeans..." ⁴⁸
- Gloss & Jerome: "Therefore the tradition of the Hebrews is true, that Terah and his sons went out from the fire of the Chaldeans, and that Abram, who was encompassed by the Babylonian fire because he refused to worship it, was set free by divine assistance." ⁴⁹

Abraham Sought God In Prayer To Be Saved – Jubilees claims Abraham "began to pray to the Creator of all things that He might save him from the errors of the children of men." (11:16) The Book of Abraham tells of Abraham praying to be saved from the human sacrifice ritual: "I lifted up my voice unto the Lord my God." (1:15)

Abraham Received The Office 'High Priest' Of His Fathers - From the very start, The Book of Abraham places great emphasis on Abraham becoming "a High Priest, holding the right belonging to the fathers," holding the "right of Priesthood." ⁵⁰ Ancient sources verify this:

- Pesikta Rabbati: "Abraham said to God: 'Master of the universes, am I fit to offer Isaac up? Am I a priest? Shem is High Priest. Let him come and take Isaac from me for the offering.' God replied: When thou reachest the place, I will consecrate thee and make thee a priest. Accordingly, the term Moriah suggests that Abraham was to be a substitute for Shem, his replacement." ⁵¹
- Midrash Rabbah: "Now, Abraham said HERE AM I-ready for priesthood, ready for kingship, and he attained priesthood and kingship. He attained priesthood, as is says, The Lord hath sworn, and will not repent: Thou are a priest for ever after the manner of Melchizedek; kingship: Thou art a mighty prince among us." ⁵²

Abraham Converted Souls To God – The Bible mentions God blessing Abraham to be "a blessing" to "all families of the earth." (Genesis 12:2-3) A reference to "souls that they had gotten in Haran" leads some to suspect this means missionary work converting non-believers

to the gospel, while some suspect it refers to slavery.⁵³ But The Book of Abraham makes it abundantly clear this refers to Abraham and his descendants personally sharing the gospel. "I have purposed to take thee away out of Haran, and to make of thee a minister to bear my name in a strange land... thou shalt be a blessing unto thy seed after thee, that in their hands they shall bear this ministry and Priesthood unto all nations."⁵⁴

Abraham's personal call to gospel ministry is found in other ancient sources:

- Rabbi Nathan says Abraham decided to "devote himself to converting his fellow creatures."⁵⁵
- Midrash Rabbah: "'And Abram took Sarai his wife, and Lot his brother's son, and all their possessions which they had gathered, and the person that they had gotten in Haran'... what is meant is the helping of people to convert to Judaism... Abraham our father used to bring them into his house and give them food and drink and be friendly to them and attract them and convert them and bring them under the wings of the Shechinah... For our father Abraham would proselytize the men, and Sarah would proselytize the women."⁵⁶
- Al-Kisai: "Abraham traveling from Mesopotamia to convert the people of Palestine."⁵⁷

Abraham Turned Back A Famine – The Book of Abraham tells about how "Abraham built an altar in the land of Jershon, and made an offering unto the Lord, and prayed that the famine might be turned away from my father's house, that they might not perish." (2:17) Jubilees tells a slightly different story: Abraham at 14 years old saved his community from a huge flock of ravens that ate the seeds in their fields: "And he caused the clouds of ravens to turn back that day seventy times, and of all the ravens throughout all the land where Abram was there settled there not so much as one."⁵⁸ Abraham invented a plowing instrument that delivered the seeds directly into the ground so that "they no longer feared the ravens." (11:22)

This famine in Chaldea is not mentioned in the Bible or any sources available to Joseph Smith.

- Bar Hebraeus: "And when Abraham was fifteen years of age he entreated God and drove away the karkase (ravens? locusts?) which were destroying the country of the Chaldeans and eating up their crops."⁵⁹
- Qisas al-anbiya: "Then God took away the rain from them, and Nimrod was left in dire straits."⁶⁰

Abraham Saw The 'Hand Of The Lord' In Astronomy – Jubilees tells of how "Abram sat up throughout the night" to observe the sky. The Lord told him he should "search out" astronomy: "All the signs of the stars, and the signs of the moon and of the sun are all in the hand of the Lord." (12:16-17) The Book of Abraham goes into great detail about Abraham's

astronomical investigations: "And I saw the stars, that they were very great... (and his hand was stretched out), behold I will show you all these." (3:2,12)

Abraham Taught Astronomy To Egypt - The Book of Abraham claims Abraham had a "knowledge of the beginning of creation, and also of the planets, and of the stars." (1:31) The Abrahamic context of Facsimile 2 and 3 and Joseph Smith's explanations suggest Abraham taught the Egyptians some (or perhaps much) of their astronomical knowledge. Abraham sits upon "Pharaoh's throne" "reasoning upon the principles of Astronomy, in the king's court."

Ancient sources say this astronomical instruction in Pharaoh's court actually happened, and even mention an "astrological instrument" in Abraham's possession that he used to discern astronomy. The Book of Abraham says Abraham used "the Urim and Thumim" to see "the stars." (3:1-2)

- Artapanus: "Abraham... came to Egypt with all his household to the Egyptian king Pharethothes and taught him astrology." ⁶¹
- Eupolemus: "Abraham excelled all in nobility and wisdom; he sought and obtained the knowledge of astrology and the Chaldean craft, and pleased God... [He taught] the Phoenicians the cycles of the sun and moon... He explained astrology and the other sciences to [the Egyptian priests], saying that the Babylonians and he himself had obtained this knowledge... Enoch first discovered astrology, not the Egyptians." ⁶²
- Babylonian Talmud: "Abraham possessed a power of reading the stars for which he was much sought after by the potentates of East and West... He possessed an astrological instrument." ⁶³
- Chronicles of Jerahmeel: "Abram was able to foretell the future by the observance of the stars, and was very wise in astrology. He taught his magic science to Zoroastres, the philosopher, and he saw from the planets that the order of the world was not as before, for the order of creation was changed... Abraham was exceedingly great in magic, so much so that all the kings of the East and West waited upon him." ⁶⁴

Abraham Used The Urim & Thummim - The Babylonian Talmud goes on to further describe the "astrological instrument" in Abraham's possession: "Abraham had a precious stone hung round his neck which brought immediate healing to any sick person who looked on it, and when Abraham our father left this world, the Blessed Holy One hung it from the wheel of the sun." ⁶⁵ This matches the Urim and Thummim stone in The Book of Abraham. It is also interesting that this source describes it as "the wheel of the sun" considering the names 'Urim and Thummim' may derive from "complete" and "sun." ⁶⁶

Abraham Possessed Great Knowledge - The Book of Abraham starts out describing Abraham as seeking to be "one who possessed great knowledge.. to possess a greater knowledge." (1:1) It is common sense that any prophet would know great things, sure, but

ancient records likewise emphasize Abraham's exceptional knowledge of how the natural world operates. At an early age, they describe him studiously researching records to explain natural phenomena, learning the secrets of his forefathers, and reasoning through science.

- Philo of Alexandria: "Of the number of these men is Abraham, who attained to great progress and improvement in the comprehension of complete knowledge." ⁶⁷
- Clementine Recognitions: "Therefore Abraham, when he was desirous to learn the causes of things, and was intently pondering upon what had been told him [by an angel], the true Prophet appeared to him, who alone knows the hearts and purpose of men, and disclosed to him all things which he desired. He taught him the knowledge of the Divinity; intimated the origin of the world and likewise its end; showed him the immortality of the soul and the manner of life which was pleasing to God; declared also the resurrection of the dead, the future judgment, the reward of the good, the punishment of the evil, – all to be regulated by righteous judgment: and having given him all this information plainly and sufficiently, He departed again to the invisible abodes." ⁶⁸

God Showed Abraham Pre-Mortal Souls - In The Book of Abraham, the Lord explains foreordination to Abraham. The Lord shows Abraham "the intelligences that were organized before the world was; and among all these there were many of the noble and great ones; God saw these souls that they were good, and he stood in the midst of them, and he said: These I will make my rulers; for he stood among those that were spirits, and he saw that they were good; and he said unto me: Abraham, thou art one of them; thou wast chosen before thou wast born." (3:22-23) Abraham then watches the pre-mortal battle in heaven play out, and the Creation.

This closely parallels other ancient sources:

- Sefer Yetzirah: "When Abraham our father understood, formed, permuted, probed, thought and was successful, the Blessed Holy One revealed Himself to him, declaring to him, 'Before I formed you in the womb, I knew you, and before and emerged from the womb, I sanctified you.'" ⁶⁹
- Apocalypse of Abraham: "And I saw there a multitude of spiritual angels, incorporeal, carrying out the orders of the fiery angels who were on the eighth firmament... And he said to me, 'Look now beneath your feet at the firmament and understand the creation that was depicted of old on this example, (and) the creatures which are in it and the age prepared after it... And (I saw) there the earth and its fruit, and its moving things and its things that had souls, and its host of men... Sit and write all the souls of mankind, however many of them are born, and the places prepared for them to eternity, for all souls are prepared to eternity, before the formation of the world... Those on the right side of the picture are the people set apart for me of the people

with Azazel; these are the ones I have prepared to be born of you and to be called my people."⁷⁰

Abraham's knowledge of the Creation in chapters 3 and 4 of The Book of Abraham are mentioned in another ancient source: Clementine Recognitions. "He (Abraham), when the whole world was again subject to various errors... having studied astronomy, was able from the logic and order of the starts to perceive the creator and understood that everything that was governed by his providence."⁷¹

Sin Of Ham – The Book of Abraham describes how the descendants of Ham were "cursed ... as pertaining to the Priesthood." (1:21-27) Jubilees infers something similar in Abraham's instructions to Jacob: "Be thou ware, my son Jacob, of taking a wife from any seed of the daughters of Canaan."⁷²

According to The Book of Abraham, a descendant of Ham founded Egypt. This is *suggested* in the Bible (see Psalm 105:23 & 27, 106:22) but not explicitly said. In the Bible we only get the name Mizraim as the son of Mizraim through whom Egypt was founded. The Book of Abraham mentions "Pharaoh, the eldest son of Egyptus, the daughter of Ham" as the founder of Egypt's government. (1:25) Now, these names are soundly ridiculed by skeptics as an anachronism, as Pharaoh was not used as a title unto much later and Egyptus is a Greek word, as far as archaeologists know.⁷³

Ancient texts do use similar names to what we see in The Book of Abraham, however. Hellenistic Jewish author Artapanus taught that "when Abraham came to Egypt, he taught the pharaoh (Pharethothes or Pharetones) the science of astrology."⁷⁴ The "name of the king was Pharethothes," at the time of the patriarchs, "an obvious concoction of Pharaoh and Thoth."⁷⁵ The document 'Question' gives the Greek rendition "Pontipus" to the first king of Egypt: "The sons of Ham made a king for themselves out of their own number, whose name was Pontipus."⁷⁶ Bar Hebraeus calls the early kings of Egypt "Pharaoh", exactly as The Book of Abraham does.⁷⁷

Abraham Was Honored In Egypt's Court - In addition to those accounts of Abraham in Egypt's court, other ancient sources describe Abraham being honored in the king's court, much like in Joseph Smith's explanation of Facsimile 3.

- Book of Jasher: "It is incumbent upon us to make him great, to elevate him and to do unto him all the good which thou shalt command us; and at that time the king sent to Abram silver and gold and precious stones in abundance, together with cattle, men servants and maid servants; and the king ordered Abram to be brought, and he sat in the court of the king's house, and the king greatly exalted Abram on that night."⁷⁸

- Chronicles of Jerahmeel: "Now, it came to pass, when Abram came from Babylon—i.e., Ur of the Chaldees—he betook himself to Damascus, he and his household, and he was made king over that city... all the kings of the East and West waited upon him." ⁷⁹

God Warned About Sarah Traveling To Egypt - Skeptics consider it an anachronism that God in The Book of Abraham warned Abraham beforehand that Pharaoh would attempt to steal Sarah for his concubine. But as with most allegations of anachronisms, further research reveals it is another evidence for The Book of Abraham's legitimacy. Another ancient sources verifies this detail:

The Genesis Apocryphon says, "Abraham's idea to deliver Sara is motivated by a dream... After waking up from this dream, Abraham concludes the following: the dream refers to a situation in which Abraham shall be killed but Sara shall be spared." ⁸⁰

Egypt's Religion Influenced By Chaldea - The Book of Abraham's claim that Egypt held such great influence over Chaldea in Abraham's time came out of the blue in Joseph Smith's time. Skeptics still refute it, despite ample archaeological evidence that has been discovered since then. They still say it is crazy to think the Book of Breathings or other Egyptian literature could have anything to do with Chaldea. But the ancient Bar Hebraeus tells of close religious exchange between Egypt and Chaldea: "And there rose up also a sixth king in Egypt, Pharaoh Apintus; [he reigned] thirty and two years. This king sent to Kasaronos, the Parthian king, and he brought the writings and the doctrine (religion?) of the Chaldees to Egypt." This religious exchange included idolatry and rituals. The "Egyptians learned Chaldeeism, and they made an image of gold in honour of Kinos, the idol." ⁸¹

Priesthood Received Through Accepting The Gospel - The Book of Abraham makes it clear that God's gospel must be formally accepted by those who are to carry on the priesthood keys of Abraham. The gospel is closely tied together with priesthood lineage:

"And I will bless them through thy name; for as many as receive this Gospel shall be called after thy name, and shall be accounted thy seed, and shall rise up and bless thee, as their father;

...in thee (that is, in thy Priesthood) and in thy seed (that is, thy Priesthood), for I give unto thee a promise that this right shall continue in thee, and in thy seed after thee (that is to say, the literal seed, or the seed of the body) shall all the families of the earth be blessed, even with the blessings of the Gospel, which are the blessings of salvation, even of life eternal." ⁸²

This explicit connection between the gospel and priesthood authority is not clear in the Bible, and it diverges from mainstream Christianity. But ancient legends tell of Melchizedek who had

been "consecrated by God to be His priest" giving the authority of the priesthood to Abraham: "The words of God flowed from his mouth; he instructed Abraham in all that appertained to the high priest's office, which was in future times to belong to his family."⁸³ They would follow Abraham's example of spreading the gospel of God: "Many followed Abraham home, and brought their children to him and said, 'Now we see that the God in whom thou trustest, is the only true God; teach our children the truth, that they may serve Him in righteousness.'" ⁸⁴

We read in James 1:27 what the gospel is: "Pure religion and undefiled before God and the Father is this, To visit the fatherless and widows in their affliction." In Jacob 3:18-19 in The Book of Mormon we similarly read: "But before ye seek for riches, seek ye for the kingdom of God... to clothe the naked, and to feed the hungry, and to liberate the captive, and administer to the sick and afflicted." In the Egyptian Book of Breathing, the very Hor scroll with the lion couch vignette, we likewise read that the biblical gospel is a requirement for priesthood authority and eternal life. The deceased is justified and allowed to receive godly authority and enter the kingdom of God if he has acted in accordance with the gospel:

"The hearts of the gods are content with all that he has done. He has given bread to the hungry, water to the thirsty, clothing to the naked. He has given offerings to the gods and invocation offerings to the blessed dead. There is no accusation against him before any of the gods. Let him enter into the afterlife without being turned away."⁸⁵

Abraham's Words Were Read & Written By Joseph – Jubilees specifies that Joseph while in prison in Egypt "remembered the Lord and the words which Jacob, his father, used to read from amongst the words of Abraham." (39:6) That is an extremely interesting detail, considering The Book of Abraham was found among the records of Joseph in the Joseph Smith papyri collection. It makes sense Joseph in Egypt would closely study Abraham's record. Is this connection to Joseph just coincidence?

Facsimile 2's Correlations with Abraham – Skeptics such as Kerry Shirts are flat-out wrong when they claim Facsimile 2 "has nothing to do with Abraham at all."⁸⁶ Every single Figure of each Facsimile relates to Abraham just as Joseph Smith explained, and Egyptological evidence backs it all up.⁸⁷ That evidence will have to be the subject of a future book, but for now let's consider some straightforward connections with Abraham.

The Facsimile 2 circular diagram is what is called a "hypocephalus." The circle "represented all that the sun encircles—the world of the living."⁸⁸ It makes sense for the hypocephalus to relate to Abraham, considering what Jehovah told Abraham in the Apocalypse of Abraham:

"...you may be able to see in heaven, and upon earth, and in the sea, and in the abyss, and in the under-world, and in the Garden of Eden, and in its rivers, and in the fullness

of the whole world and its circle... Look now beneath your feet at the firmaments and understand the creation represented and foreshadowed in this expanse.” ⁸⁹

The deceased Egyptian appealed to the hypocephalus to shine light as they lay moldering in the world of the afterlife. “May the god, who himself is hidden, and whose face is concealed, who shineth upon the world in his forms of existence, and in the underworld, grant that my soul may live forever. May the great god in his disk give his rays in the underworld!” ⁹⁰

Abraham: Apple Of The Eye - The three animal symbols on the right side of Figure 6 of Facsimile 2 represent the god srpt-m3i-sr. ⁹¹ The Demotic Magical Papyrus of London associated this god srpt-m3i-sr with Abraham: “Abraham, the apple (?) of the Eye of the Uzat... srpt-m3i-sr is thy name.” ⁹²

- The Book of the Dead referred to the hypocephalus as “the pupil of the wedjat-eye.” ⁹³
- The PDMxiv papyrus also calls Abraham this: “O Khopr-Khopri-Khopr [creator god], Abraham, the pupil of the wedjat-eye, four-fold Qmr 8, creator of the mouth, who created creation, great verdant creation.” ⁹⁴

The Book of Abraham Copied From Jubilees Or The Book Of Jasher? - The ancient source that most frequently parallels The Book of Abraham is Jubilees. Perhaps these many parallels can be explained by Joseph Smith somehow gaining access to Jasher? There are two problems with that theory.

1. Some parallels are not found in Jubilees. Where did Joseph Smith get the information for those other parallels from?
2. Jubilees was not translated to English until the 20th century. Most of it was missing until the Dead Sea Scrolls were discovered. ⁹⁵ Joseph Smith could not have had access to it.

A more common theory among Anti-Mormons is that Joseph Smith copied these parallels from the Book of Jasher. The Times and Seasons magazine in Nauvoo referenced the Book of Jasher, indicating Joseph Smith could have had access to it. ⁹⁶

The same two problems exist for that theory:

1. Few of the parallels are found in The Book of Jasher. Where did Joseph Smith get information for the other parallels from?
2. The Book of Abraham was published before Joseph Smith had access to The Book of Jasher. The translation manuscripts which contain the hieroglyphs from the Hor Scroll date to 1835, five years before The Book of Jasher was published in London and could have made its way to America. The Book of Jasher was first published in London in 1840. ⁹⁷ How could Joseph Smith, who was located in the wild frontier of America and

completely unknown in theological and academic circles, have had access to it until well after it was published?

Wikipedia incorrectly claims: "Joseph Smith, founder of the Latter Day Saint movement, acquired a copy in 1841 or 1842 and wrote in the September 1, 1842 edition of the Times and Seasons" about it.⁹⁸ But there is zero indication Joseph Smith acquired a copy and there is no evidence he was the one who wrote about it in the Times and Seasons. All that was printed in the Times and Seasons was: "the book of Jasher, which has not been disproved as a bad author, says he was cast into the fire of the Chaldeans." It does not say anyone in Nauvoo had a copy at that time.

The final printer's manuscript for the Book of Abraham dates to February 1842,⁹⁹ seven months before that Times and Seasons newspaper article mentioned the Book of Jasher. The Book of Abraham was published six months before. Joseph Smith wrote in his journal in 1835 about translating The Book of Abraham, and other journal accounts verify this. Even if somehow the 1835 translation documents should date to a later date, how would Joseph Smith have known in 1835 that five years later the Book of Jasher would be available for him to copy from? Just coincidence? Also, a later date for these 1835 translation documents would completely debunk the Anti-Mormon narrative for how Joseph Smith could have made up The Book of Abraham.

There are some other problems with this theory. This Book of Jasher indeed says the wicked men "cast him into the fire," but it does not say "the fire of the Chaldeans" as claimed in that Times and Seasons article. Why would the only thing they mention about The Book of Jasher be this discrepancy?

The reference was published intending to be evidence for The Book of Abraham's authenticity, to show people that this narrative of Abraham being the intended victim of a human sacrifice, which was totally un-biblical, did not come out of the blue. Yet it talks about Abraham being thrown into a furnace, not beheaded by a knife as portrayed in Facsimile 1. If Joseph Smith had access to The Book of Jasher, why wouldn't he pick *an actual parallel*? Why would he pick a discrepancy to talk about and why would it contradict what The Book of Jasher actually said? Why would he mention the book *at all* if it were the source he copied from?

The Sefer ha Yasher Book of Jasher's parallels with The Book of Abraham are much fewer than discrepancies. Why would Joseph Smith pick out these few parallels and introduce a whole bunch of discrepancies?

Parallels to Book of Abraham:

- Abraham's father Terah sacrificed to idols

- The people of Ur sacrificed to idols
- They tried to kill Abraham
- The Lord delivered Abraham from death by fire
- Wicked priests ended up being killed instead of Abraham

Contradictions to the Book of Abraham:

- Indicates only Abraham and his brother was to be sacrificed. No three virgins.
- Abraham's brother was sacrificed with him
- Abraham learned directly from Noah about God
- Abraham's story occurred concurrent to the Tower of Babel
- 12 idols mentioned rather than 5
- The sacrifice was made in retribution for Abraham smashing idols
- No idols attended the sacrifice
- Abraham only wore lower garments during the sacrifice
- Abraham destroyed the idols rather than the Lord doing it (see Abr. 1:20)
- Nimrod (descendant of Ham through Cush) performed the sacrifice, not "Elkenah"
- Nimrod the king officiated the sacrifice rather than priest "Elkenah"
- Abraham was saved by the Lord rather than an angel of the Lord
- No mention that Abraham learned to write from his father
- No mention of Terah's astrology
- No mention that Abraham prayed to God to be saved
- No mention that Abraham turned away the famine
- No mention that Terah warned Abraham about rejecting idolatry
- No mention of the books of knowledge from Abraham's forefathers
- No mention of the sin of Ham & Egypt
- No mention that Abraham wrote books and those books were read by Joseph in Egypt
- No mention that Terah later repented of his wickedness
- No mention of child sacrifice (the Book of Jasher claims Abraham was 50 years old while The Book of Abraham suggests he was much younger)
- No mention that Abraham kept his forefathers' books
- No mention that Abraham received the holy priesthood and becoming a high priest
- No mention that Abraham taught astronomy to Pharaoh's court in Egypt
- No mention that Abraham possessed great knowledge
- No mention that God warned Abraham about Sarah being taken in Egypt
- No mention that Abraham saw pre-mortal souls
- No mention of a famine in Chaldea
- No mention that Abraham possessed the Urim and Thummim with which to view the stars
- No mention that Abraham learned about the Creation through vision

- No mention of a descendant of Ham becoming king of Egypt
- There is no attribution to Egypt mentioned at all of the attempted sacrifice

Joseph Smith couldn't have gotten his information for The Book of Abraham from the Book of Jasher, with so many contradictions and details which are not found in the Book of Jasher but which are found in other ancient sources. Even if Joseph Smith, living on the western frontier of the United States, somehow had gained access to the Book of Jasher or some other ancient Abraham source, access that no other person had, it wouldn't have been enough. No one single source has all these parallels. He would have had to have had access to several of those sources. Joseph Smith would have had to have had access to at least half a dozen of these ancient sources to have known about all these details. The likelihood of that happening is too ridiculous to even speculate. The historical narrative presented by The Book of Abraham makes much more sense: Abraham wrote his books and they fragmented over time into these sparse sources which experts have been able to recover. It's as if the Abraham story were cut into pieces and scattered into the wind— somehow Joseph Smith gathered all the pieces whilst living in the wild frontier of America with no contacts to theologians or scholars. And he couldn't have even known about them!

The short Book of Abraham is packed with stunning details of Abraham's life, details which are not found in the bible but do show up in these recently-discovered ancient texts. It is a story which was completely alien in Joseph Smith's time and place. How could Joseph Smith have coincidentally made up this unique story on his own? One or two parallels could perhaps be called a coincidence, but *an entire story*? There is no way. Anti-Mormons for centuries have combed historical records for some indication that one of these sources made its way to Joseph Smith, but they have failed to give any evidence that any of these sources *could have* made their way to Joseph Smith prior to The Book of Abraham's publication. There is simply no evidence for any historical model other than the narrative believed by Latter-day Saints, that Joseph Smith translated a long Egyptian scroll which contained the record of Abraham.

Other Parallel Stories – Indiana Jones Temple of Doom is not the only story that contains parallels with The Book of Abraham as a Sed Festival story. Once you view the Abraham story through an Egyptian Sed Festival lens, you start to see shadows of it in many historical places. For example, Inazo Nitobé in 1900 related a similar-sounding Japanese legend in his book *Bushido: The Soul of Japan*:

The story is of one of the purest characters in our history, Michizané, who, falling a victim to jealousy and calumny, is exiled from the capital. Not content with this, his unrelenting enemies are now bent upon the extinction of his family. Strict search for his son—not yet grown—reveals the fact of his being secreted in a village school kept by one Genzo, a former vassal of Michizané. When orders are dispatched to the schoolmaster to deliver the head of the juvenile offender on a certain day, his first idea

is to find a suitable substitute for it. He ponders over his school-list, scrutinizes with careful eyes all the boys, as they stroll into the class-room, but none among the children born of the soil bears the least resemblance to his protégé. His despair, however, is but for a moment; for, behold, a new scholar is announced—a comely boy of the same age as his master's son, escorted by a mother of noble mien. No less conscious of the resemblance between infant lord and infant retainer, were the mother and the boy himself. In the privacy of home both had laid themselves upon the altar; the one his life, —the other her heart, yet without sign to the outer world. Unwitting of what had passed between them, it is the teacher from whom comes the suggestion.

Here, then, is the scape-goat!—The rest of the narrative may be briefly told.—On the day appointed, arrives the officer commissioned to identify and receive the head of the youth. Will he be deceived by the false head? The poor Genzo's hand is on the hilt of the sword, ready to strike a blow either at the man or at himself, should the examination defeat his scheme. The officer takes up the gruesome object before him, goes calmly over each feature, and in a deliberate, business-like tone, pronounces it genuine.—That evening in a lonely home awaits the mother we saw in the school. Does she know the fate of her child? It is not for his return that she watches with eagerness for the opening of the wicket. Her father-in-law has been for a long time a recipient of Michizané's bounties, but since his banishment circumstances have forced her husband to follow the service of the enemy of his family's benefactor. He himself could not be untrue to his own cruel master; but his son could serve the cause of the grandsire's lord. As one acquainted with the exile's family, it was he who had been entrusted with the task of identifying the boy's head. Now the day's—yea, the life's—hard work is done, he returns home and as he crosses its threshold, he accosts his wife, saying: "Rejoice, my wife, our darling son has proved of service to his lord!"¹⁰⁰

Nitobé recognizes the parallel between these story and Abraham with Isaac.

"What an atrocious story!" I hear my readers exclaim,— "Parents deliberately sacrificing their own innocent child to save the life of another man's." But this child was a conscious and willing victim: it is a story of vicarious death—as significant as, and not more revolting than, the story of Abraham's intended sacrifice of Isaac. In both cases it was obedience to the call of duty, utter submission to the command of a higher voice, whether given by a visible or an invisible angel, or heard by an outward or an inward ear;—but I abstain from preaching.¹⁰¹

The 1881 "cremation of care" ceremony in the secretive Bohemian Grove shows another similarity. Some say an effigy of a young child recumbent upon a pyre is carried out to a fiery altar of sacrifice and then consumed in flames.¹⁰¹ The effigy of the child is apparently destroyed by fire in proxy of "dull care." The formal mock-death ritual includes an argument

between the priest and the evil “dull care.” The man representing “dull care” declares: “When again ye turn your faces to the marketplace do ye not find me waiting, as of old?” What does that mean? To me it sounds like an attempt to relieve the draining care of business in the same way ancient people did. It is an enigmatic drama that apparently adapts child sacrifice to renewal of strength and energy, following the very adaptation of the Sed Festival to a new context which we saw in the love spell ritual.

Conclusion – The Sed Festival context in the Abraham story makes sense. It is fitting for the over-arching life of Abraham: Abraham was later asked to sacrifice Isaac in a way similar to how the wicked priest had attempted to sacrifice him as a child, making God’s request all the more poignant and challenging. We can see how it fits into the theme of Christ’s atonement: Jesus was slain in proxy of the sins of the world. It is a vital piece of the puzzle that reveals the overall image of what Christ’s atonement means throughout history. Rather than using this irreproachable evidence as a gimmick to “prove” The Book of Abraham as if it were some kind of Dark Age relic, it can enrich our understanding of the gospel and strengthen our faith. It can strengthen our appreciation for our great forefathers and help us grab the legacy passed down to us by the strong patriarchs of yesteryear. Abraham’s simple choice to reject idolatry, rebel against the follies of popular culture, and to thoughtfully search for truth using science and reason may have seemed inconsequential at the time, but it continues to reverberate through history as a leading moment of human advancement. Satan, knowing this, inspires the enemies of righteousness to cover it up, to demotivate us from realizing this legacy. Some of our best and brightest scholars in the church cave to the pressure and dismiss The Book of Abraham as some imaginative exercise in Joseph Smith’s head. It is time to turn this around, and to take the blessings of Abraham much more seriously.

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